

THE SAN FRANCISCO BAY

GUARDIAN

DECEMBER 6, 1989/VOL. 24/NO. 9

THE BAY AREA'S BEST... EVERY WEEK

ON THE COVER:

PHOTOGRAPHY '89

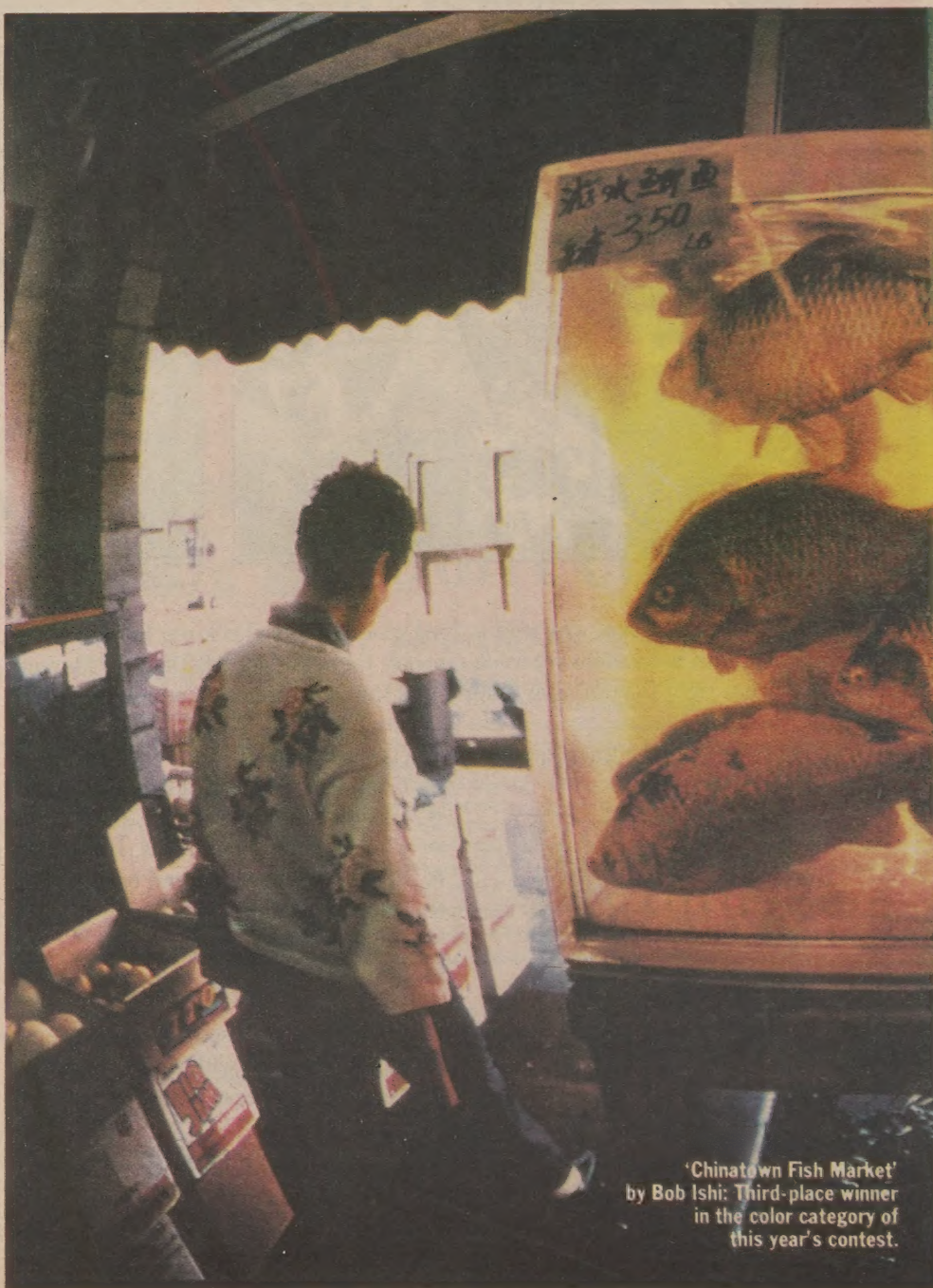
Presenting the winners of our fifth annual photography contest and John Collier Jr., recipient of our Lifetime Achievement in Photography Award

HASTINGS MOVES TO DEMOLISH

In a move that parallels the arrogance of the International Hotel demolition more than a decade ago, Hastings College of the Law wants to destroy 300 Tenderloin housing units — without even getting a demolition permit

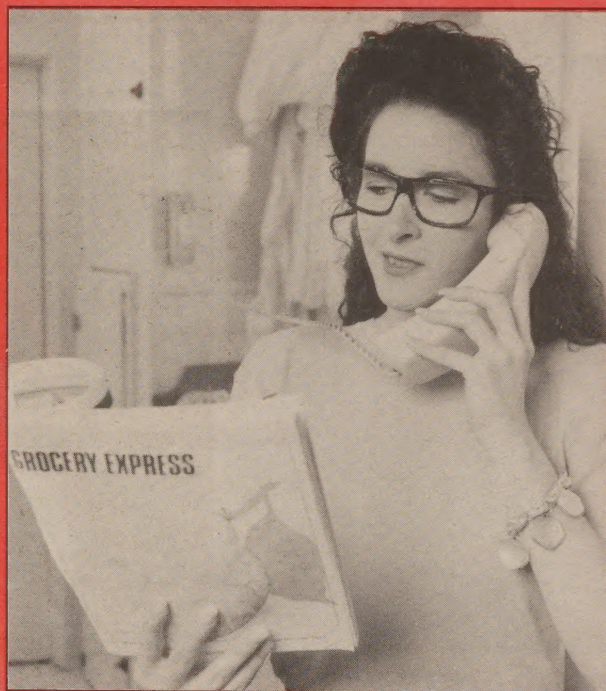
GREAT GIFTS IN SMALL PACKAGES

Reviews of holiday books, records and software, a sampling of gourmet food gifts from the East Bay and much more. Part II of our annual holiday guide



'Chinatown Fish Market'
by Bob Ishi: Third-place winner
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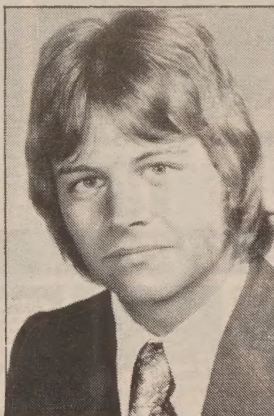
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Cover photo of Chinatown store in downtown Oakland taken by Bay Guardian photo contest third-place winner Bob Ishi.

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IN THIS ISSUE

Law and order

THE BATTLE of Hastings is heating up again, and it looks to be serious.

This time, the law school that sometimes wants to be a public agency and sometimes wants to be a private institution has designs on demolishing an entire city block, destroying some 300 low-income housing units and driving out numerous small businesses.

Eventually, the law school apparently plans to try to build a new courthouse on the site. And as Jim Balderston points out on page 15, Hastings officials say they can do the whole thing without city permits.

Just as we were going to press, Balderston talked to Hastings Dean Frank Read, who said the school "wants to be a good neighbor." But that's certainly not how Hastings officials are acting. They've managed to infuriate the Tenderloin community, and they've even managed to get the City Attorney's Office a bit riled up. They've already angered some members of the state Legislature, including Senator Nick Petris, who has questioned how Hastings can continue to operate as a state agency with so little oversight. In 1987, they got an assemblyman named Art Agnos mad enough to drive him to seek an audit of the institution.

It's been a while since anybody has acted quite this arrogant and quite this blatant about defying city laws, demolishing low-income housing and wrecking a neighborhood in San Francisco. It brings to mind disasters like the International Hotel, which used to be the center of a neighborhood called Manilatown, until the property was bought by a Thailand liquor baron named Supasit Mahaguna, who tore it down without giving the city any indication of what he wanted to do with the land. As it turns out, he left it vacant for ten years.

If San Francisco has learned anything from the I-Hotel, if city officials have any sense of responsibility to the community at all, if the mayor isn't ready to sell out completely everything his constituents care about and believe in, then Hastings is going to be in for some serious trouble.

On the other hand, Hastings has some important allies. Willie Brown is a graduate of Hastings. So are a sizable percentage of the local Superior Court judges. The judges also want a new courthouse — and the Hastings site, just a few blocks away from municipal courts at City Hall and federal courts at the Federal Building, would suit them just fine. It may well turn out that the key skirmishes in this latest battle of Hastings will take place in the Superior Court itself.

Besides, Agnos has been acting a bit different as mayor from how he did as an assemblyman and mayoral candidate.

It adds up to a fascinating and critical battle. The outcome may reveal whether the city has learned anything from its horrible mistakes of the past, whether Hastings will ever have to be accountable to anyone — and whether Art Agnos has any integrity and backbone left to offer the constituency that has gotten more and more frustrated with him with each passing day.

— Tim Redmond

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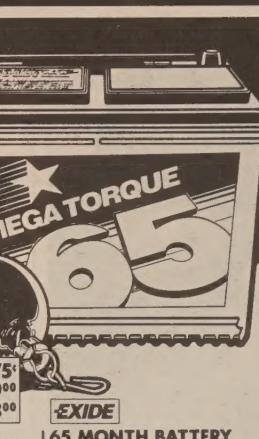
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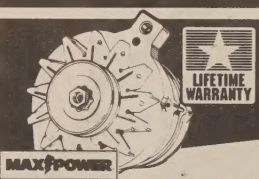


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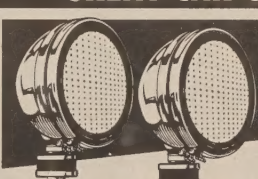


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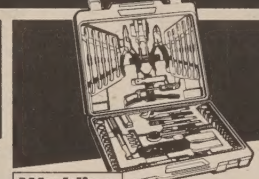
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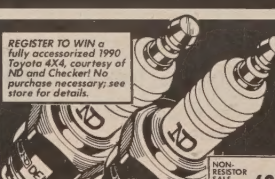
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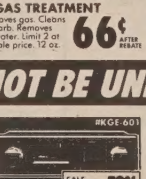
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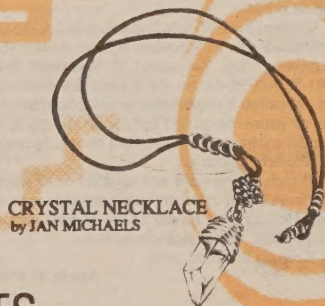


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EDITORIALS

The people v. Hastings

THE STATE of California has always been able to exercise a fair amount of authority over local land-use decisions. The Coastal Commission has the power to veto building permits along the coast. The Bay Conservation and Development Commission can block cities and counties from allowing construction on the edges of San Francisco Bay. The Regional Air and Water Quality Management Districts can insist that local agencies adopt and enforce pollution control measures.

That makes perfect sense: Air and water pollution don't respect city limits. The coast and the Bay belong to all of us, and the residents of one particular town have no right to ruin them.

But those state agencies are designed to prevent environmental destruction, to preserve the natural beauty of the state and to protect the health of its people — and they are accountable to the Legislature, the governor and ultimately the voters.

Then there's Hastings College of the Law. When it's convenient, Hastings likes to claim that it's a state agency, an educational institution, with sweeping rights to ignore San Francisco's land-use laws in the interest of the lofty goal of promoting legal education in the state. But when it comes to oversight — to showing the accountability that other state agencies have to show — Hastings suddenly pretends that it's almost a private law school, not under the jurisdiction of the University of California, the Legislature or anyone else.

Now, this rogue institution wants to do quietly what rogue institutions have done repeatedly in San Francisco: trample all over a low-income neighborhood, ignore city planning regulations and pursue its own agenda and the interests of its supporters and directors at the expense of the rest of the city. As Jim Balderston reports on page 15, Hastings wants to destroy as many as 300 low-income housing units, evict numerous small businesses and level an entire city block, to build a parking lot, then perhaps a new courthouse. And the law school may well claim it doesn't need to replace the housing it destroys, and doesn't even need a city demolition permit to start the wrecking ball swinging.

Another rogue institution, the San Francisco Redevelopment Agency, did this sort of thing repeatedly in the 1960s and 1970s, destroying big

chunks of the Fillmore, South of Market and Butchertown neighborhoods in the process. A rogue private developer named Supasit Mahaguna did it a decade ago, in what was once called Manilatown, and the history of the fall of the International Hotel is testament to the disaster that was created.

Most people seem to agree these days that it was a terrible mistake to let the Redevelopment Agency plow down hundreds of houses in the Western Addition and South of Market, and that Mahaguna should never have been able to raze the I-Hotel. Why, in 1989, are we even considering letting Hastings do the same thing?

THERE ARE two issues here:

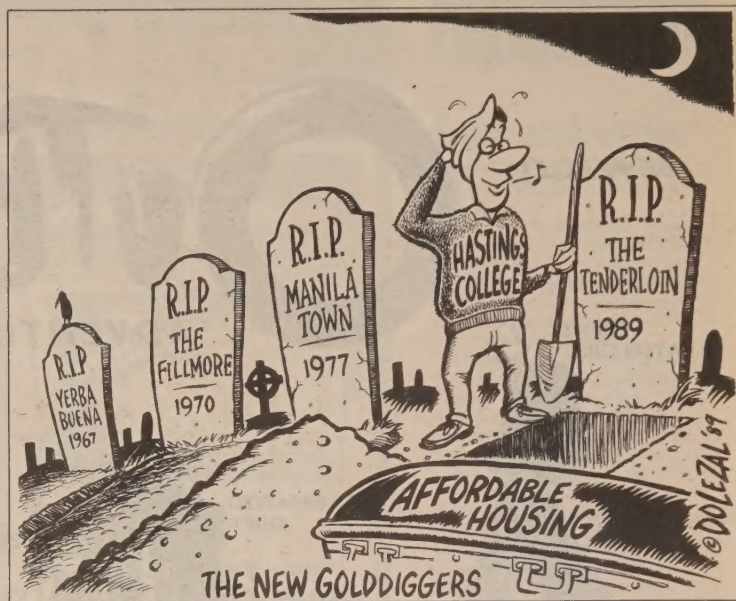
■ Hastings' immediate plan to take advantage of the Oct. 17th earthquake to demolish four residential buildings without replacing the housing.

■ Hastings' overall continued ability to avoid accountability for its actions.

The first is fairly simple: Mayor Agnos should take a firm, unequivocal public stand against the demolitions and direct the City Attorney's Office to take all necessary action — including going all the way to the Supreme Court — to block the project. He should put Hastings on notice: If it pursues this bad-neighbor, rogue-institution policy, it will be at war, not just with the Tenderloin neighborhood, but with the Mayor's Office as well.

On the second issue, Agnos as assemblyman made some good progress in bringing Hastings (some-what) under the authority of the Legislature. Last year, Hastings promised it was moving toward greater accountability to the UC regents and a greater sensitivity to neighborhood and city concerns. But clearly that wasn't enough. It's time for the state Legislature to move affirmatively and quickly to make whatever changes are needed in the state Education Code and, if necessary, the state constitution, to make Hastings a branch of UC, directly answerable to the regents — period. Agnos should call on San Francisco's representatives to set the process in motion.

Once and for all, it's time to tell Hastings — in no uncertain terms — that it, as a member of the San Francisco community, must play by the rules.



LETTERS

Farr no moonlighter

I learned from your article "A little help from their friends" in the Sept. 27th issue of the Bay Guardian that I have an outside job in banking. That's news to me!

I never have had an outside job while serving in public office. Perhaps you were confusing my wife's employment as reported on my economic statement on file with the Fair Political Practices Commission. She has the job you claim I have, which is counseling widows and divorcees, a service Pacific Western Bank provides for free.

Other than her first name and my first name beginning with an "S," I don't know how you could confuse the employment issue.

Sam Farr
28th Assembly District

Attention Mr. Ambassador

I never thought I'd laugh over a story on the U.S.-sponsored mayhem in El Salvador, but I couldn't restrain guffaws over David Halvarg's keen analysis in the Nov. 29th Guardian of the possible paths of investigation of the murders of the Jesuit priests.

Perhaps it would help focus the mind of the U.S. ambassador to El Salvador, William Walker (U.S. Embassy, San Salvador, El Salvador; FAX: 011-503-25-99-84) on the appropriate avenues of investigation if readers concerned that a thorough investigation be carried out dig up the article and send it to the ambassador. God knows, he can use all the help he can get.

Is the open-minded investigation of all sides of the issue in this excellent article any clue as to why Mr. Halvarg is a "former" Central American correspondent for the Associated Press.

Keep up the good work

Armin T. Wright
Oakland

Thanks for the health coverage

I was very pleased to see Eileen Ecklund's Nov. 15th article in the Bay Guardian. The information provided is of increasing importance to our readers — 23 percent of the San Francisco population is over age 60 and a generation is watching relatives, friends and neighbors become frail.

Many thanks for the extensive coverage of the Senior Information and Referral Program. It is an excellent program and a vital link to resources for seniors and others concerned about them. You might be interested to know that Senior Information

and Referral is but one of the several programs in the San Francisco Health Department's Office of Senior Health Services. Other programs include:

The Senior Medication Education Program, which educates seniors, caregivers and health-care providers about medication misuse and abuse.

The Eldercare Program, which provides comprehensive case management services for eligible frail seniors throughout the city.

The Community Home Injury Prevention Program, which provides home safety assessment and medication assessments in an attempt to protect seniors from falls and other injuries.

A joint-ventured community public health program with North of Market Senior Services, which provides comprehensive health and social services for seniors.

Several contracts with community-based agencies providing 24-hour phone reassurance, senior companionship and social day and adult day health service.

In addition, the San Francisco Department of Public Health provides a wide range of services including health screening and primary care at several district health centers and community clinics.

Cynthia K. Selmar
Office of Senior Health Services
San Francisco

Not-so-simple lessons

In your editorial, "The Lessons of El Salvador," (see Bay Guardian, 11/29/89) you refer to the Viet Cong as "an immensely popular insurgency." Yet the Tet Offensive failed because the Viet Cong counted on massive popular support that never materialized. Instead of helping the guerrillas in Saigon and other cities, the people rejected them. Without help from the people, most of the Viet Cong were destroyed by counterattacking ARVN and American forces. In your haste to turn El Salvador into another Vietnam, you have oversimplified two complex situations and distorted history.

Steven E.F. Brown
Berkeley

KQED's Pearl Harbor

ON THURSDAY Dec. 7th, KQED's management is asking its board of directors to rubber-stamp quietly a smelly little deal that exemplifies precisely what has gone wrong with the concept of public broadcasting at KQED-TV and radio the past few years.

The deal would certify in effect the Pearl Harbor of public broadcasting: It would allow our public television station to surrender its on-air public and cable channel 32 (KQEC) to KRON-TV, and thus help the KRON/Chron/Ex/JOA combine further monopolize the news, politics and culture of San Francisco and Northern California with its pernicious form of government-licensed, non-competitive, public-be-damned journalism.

Let us scream bloody murder.

The Chron/Ex, as we have pointed out for two decades, has used this government license to impose enduring, terribly costly adverse effects on readers, advertisers, competing publishers, the public dialogue and the community itself. The Chron/Ex people never explain nor apologize, they just keep taking hundreds of millions out of the community, while refusing to put money back to make better papers or better communities.

Why, then, must KQED, in defiance of a public that has generously bestowed an annual \$32-million budget on the station, give away its public channel to the KRON/Chron/Ex colossus? Why, when KQED cancels its only locally produced news documentary program (*Express*), refuses to originate much new programming of any kind and refuses to run many programs created by Bay Area independent film and documentary makers, can the station justify transforming a public TV channel into a commercial channel that would merely regurgitate every few hours in a

"newsweek" format the four-fires-today type of stories found elsewhere (see Laura Fraser's Press Box column, "KQEC: Public resources, private profit?" Bay Guardian, 11/22/89)?

How can KQED, which produces so little with so much, allow the KRON/Chron/Ex to produce more JOA journalism when the community desperately needs independent programming, independent community news, investigative and consumer reports, news of the community's diverse populations and cultures, alternatives to the city's JOA-dominated news agenda? What, for example, would the KQED/KRON combine (80 percent KRON/Chron) say about the ballpark hoaxes, the Chron/KRON aquarium project and the other Chron/Ex causes?

Even KQED's own magazine, *Focus*, has laid out the squabbling among the Chron heirs and painted several scenarios about their plans (including trying to sell the paper to the Examiner and turn two-paper profits into one-paper monopoly profits).

So how can KQED's managers and directors consider for one moment peddling off their valuable public television franchise to a warring pack of media heirs already in heat for the hundreds of millions in private profits produced by their JOA government franchise?

The word from the community to KQED is simple: No more public subsidies and government licenses for the Crybaby Billionaires at Fifth and Mission. Let them rough it from now on. If all you can do with your valuable public resource is surrender it to the town's big private, commercial media monopoly, then the FCC ought to take it away forthwith and turn it over to a worthy community group interested in community journalism and public service through public television.

GUARDIAN

"It is a newspaper's duty
to print the news and raise hell!"
Woburn Story, Statement of the aims
of the Chicago Times, 1861

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If we have published a misstatement, we will endeavor to correct it quickly, and in an appropriate place in the newspaper.

If you remain dissatisfied, we invite you to contact the Minnesota News Council, an impartial organization that hears and considers complaints against news media. Its address is: P.O. Box 14147, Minneapolis, MN 55414, (612) 627-4262.

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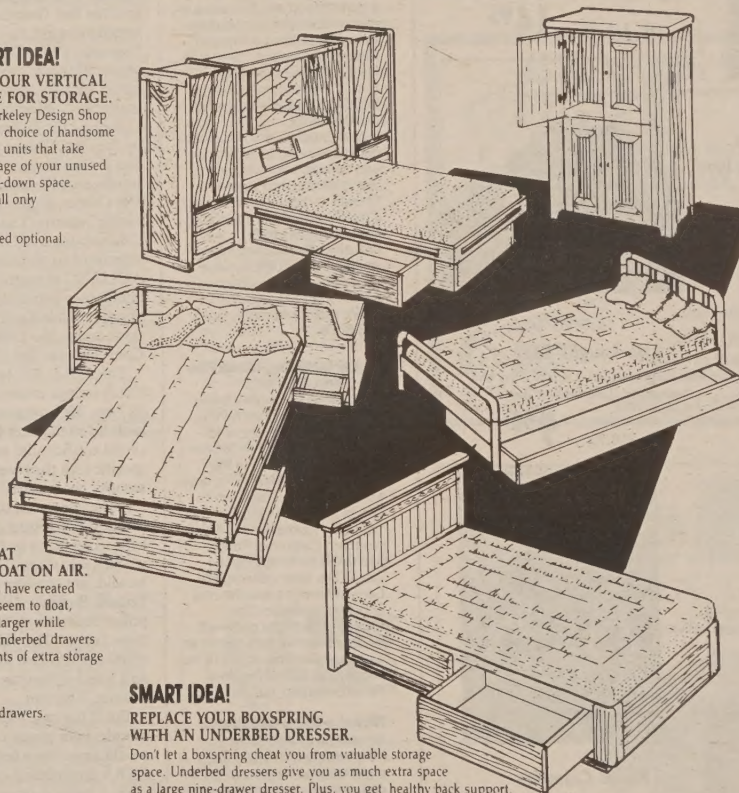
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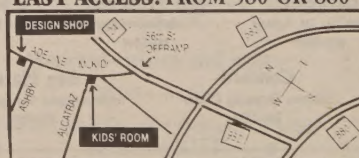
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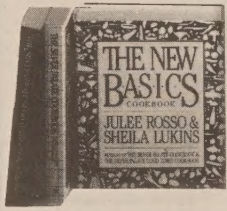
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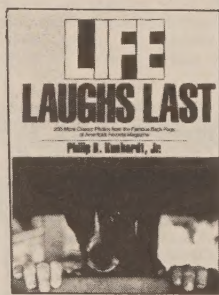
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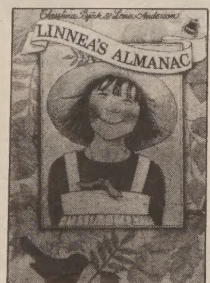
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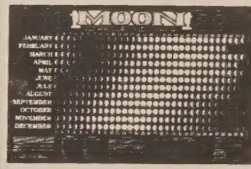
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ACLU VICTORY SHOWS NEED FOR RECORDS ACT APPEALS

A COURT OF Appeal handed freedom of information advocates a major victory Nov. 30th, when it ordered the San Francisco Police Department to release its intelligence-gathering guidelines and other documents to the American Civil Liberties Union.

According to John Crew, director of the Police Practices Project of the ACLU of Northern California, the case illustrates why it is important to be able to appeal public records requests. But this case, filed in October 1984, could be the last such victory, because of an amendment to the California Public Records Act that severely limits appeals. The amendment became effective Jan. 1, 1985.

"If this case were filed today, we wouldn't have appellate review," Crew told the Bay Guardian. "And without the appellate court, the policies of the San Francisco Police Department would still be secret. This case provides real stark justification for why there must be appeal rights under the California Public Records Act."

Among the documents ordered released by the First District Court of Appeal in San Francisco was "San Francisco Police Intelligence Division Guidelines for General Crimes, Organized Crimes and Domestic Security/Terrorism Investigation."

It was one of 33 documents the police attempted to withhold in 1984 after the ACLU-NC requested police guidelines on intelligence gathering and police records about possible Ku Klux Klan demonstrations during the 1984 Democratic National Convention in San Francisco.

The ACLU-NC twice appealed Superior Court rulings exempting the documents. In its Nov. 30th opinion, the Court of Appeal said the intelligence guidelines did not reveal confidential sources and were not so specific that they would undermine security procedures.

"The important thing about this ruling is that we're getting policies that have been kept secret from us for the past five years," said Crew. Equivalent documents, he said, are considered public by the Federal Bureau of Investigation and the police departments of Los Angeles and New York. "The public can now evaluate whether the police have adequate policies and whether they are complying with those policies," he said.

But if the case had been initiated three months later, those documents probably would never have been released. The 1985 CPRA amendment only allows appeals when a judge acts without authority or beyond his or her power — and such instances are extremely rare.

The amendment was drafted by the California Newspaper Publishers Association and was intended to help the press. It resulted from a 1984 Orange County Register public records suit against the county. The newspaper won the suit at the trial court level, but appeals dragged on for so long that the requested documents no longer mattered.

Many media attorneys around the state now feel the amendment has ended up hurting newspapers that are denied public records (see "Public records amendment backfires," Bay Guardian, 8/24/89). Last

year, for example, the Bay Guardian sued Mayor Art Agnos to obtain the list of applicants to city boards and commissions (see Bay Guardian, 7/20/89), and Superior Court Judge Richard P. Figone ruled in favor of the city. Although attorneys for the Bay Guardian and several independent media lawyers said Figone's decision was seriously flawed, the Bay Guardian was unable to appeal.

The California Newspaper Publishers Association has apparently recognized the problems with the amendment and has been working with media attorneys to draft new language that would eventually be introduced in the Legislature.

One of those attorneys is Ed Davis of Pillsbury, Madison & Sutro in San Jose, who regularly represents the Mercury News. Davis told the Bay Guardian it is too early to comment on any specific language. "But the goal," he said, "is to provide an opportunity to have Public Record Act cases heard on appeal, while at the same time not to have Public Record Act cases dragged out until the government agencies win by attrition."

— Craig McLaughlin

BERKELEY SISTER COMMUNITY IN SOUTH AFRICA FIGHTS TO EXIST

OUKASIE, SOUTH AFRICA

"OUKASIE IS our home. Away with Lethlabile, away, away," the children shouted as they swarmed around the visitors from the United States. Three, four and five years old, they are already caught up in their community's struggle for survival.

Oukasie, a sister community of Berkeley, is a black township on the outskirts of the white city of Brits, just west of South Africa's capital, Pretoria. Brits — a stronghold of the far-right Conservative Party — has been expanding, and the white residents living in close proximity to Oukasie consider the poor black community an eyesore.

The government has therefore decided to move the residents of Oukasie to another township, Lethlabile, some 20 miles away. In legal terms, Oukasie has been "disestablished."

This is not the first time the government has tried to eliminate Oukasie. It was targeted for forced removal in the 1950s, but the people resisted and the government backed down. In 1986, the government renewed its effort and once again the residents, this time organized in the Brits Action Committee, refused to budge.

"We like living here. We have a tightly knit, well-organized community," said Victor Munzima [not his real name] of the Brits Action Committee. "Besides, Lethlabile is in the middle of nowhere, and all the jobs are here in Brits."

The government policy of moving people to Lethlabile is part of the original strategy of "grand apartheid," which aims to move blacks further from the white cities into rural bantustans. The bantustans — "homelands" in government jargon — are underdeveloped areas similar to American Indian reservations. Several have already been declared "independent states," with their residents losing South African citizenship.

'We don't have any guns or ammunition to fight the government. Our only weapons are the unity we have maintained within the community, and international pressure.'

— Victor Munzima, Oukase, South Africa

Lethlabile is on the border of the bantustan called Bophuthatswana. Once Lethlabile has been settled with blacks expelled from close-in townships like Oukase, the government will probably incorporate it into Bophuthatswana.

"People are vehemently opposed to the bantustan policy," said Lydia Kompe of the Transvaal Rural Action Committee, a group that supports communities targeted for forced removal or forced incorporation into bantustans. "First of all, if they lose their South African citizenship, they have to apply for special permission to get jobs or to live in South Africa. Workers lose their pensions and health care. The schools are inferior and at the same time more expensive. And the bantustan administrations, handicapped by South Africa, are not only fraught with corruption, they are more repressive than their white backers."

The residents of Oukase, aware of the plan to incorporate them into Bophuthatswana, refused to move. The government then declared the township an "emergency camp" and sent in troops.

"The streets were full of soldiers," recalled an elderly resident. "They arrested the community leaders, firebombed their homes and threatened to kill the rest of us if we didn't move."

Almost half the community, some 5,000 people, left. The rest contacted TRAC to help them get a lawyer and to draw public attention to their plight. In the legal battle, Oukase won its first victory recently, when the state was forced to lift its designation of Oukase as an emergency camp. But the government is appealing this decision.

"The court battle will drag on and on, and in the meantime, the government continues to detain and harass us," said Munzima, who was recently held in solitary confinement for 11 months on charges of arson and intimidation — charges that were later dropped. Recently, a firebomb was thrown into his house. He is now forced to be constantly on the move, sleeping in different homes each night.

A skilled carpenter, Munzima can't get a job in Brits because no one will hire him. In fact, it is hard for anyone in Oukase to get a job. "The ones who have union jobs in the factories are lucky, because they're protected by the union," said one woman activist. "But for the rest of us, we can't even get jobs as domestic workers because employers consider us hotheads and troublemakers."

In addition to harassing the leaders, the government is trying to make it harder and harder to live in Oukase. There used to be 30 water taps in the township; now only 20 are working. Garbage, once picked up weekly, is now left to rot. The health clinic is no longer functioning because the government removed the staff.

The government even removed its personnel from the day-care center, but the people met and decided to keep it going on their own. "We have only one room for 146 kids," one of the teachers explained. "When it's nap time, we have to remove all the tables and chairs, and line the floor with mats. But the government refuses to let us build an addition. And we have no money to buy blankets or playthings. But we're still proud that we managed to keep the center alive."

In contrast, Lethlabile has been showered with government funds. Its day-care center is housed in a spanking new, well-equipped building. Residents don't

live in tin shacks, but two- and three-bedroom brick houses. Unlike Oukase, Lethlabile has electricity, running water, telephones, a sewage system and paved roads.

But for all its amenities, Lethlabile still has the feel of a prison compound. The police station, post office, elementary school and even the day-care center are encircled by high fences topped with razor wire. While the dirt roads of Oukase are full of people talking and socializing, the streets of Lethlabile are empty.

"One of our major problems is the high rents," complained Lucas Mkoni, who moved to Lethlabile six months ago. "The government gave us loans to buy these houses, but now we have to pay back 350 Rand a month (\$110). If we're lucky enough to have a job, we only make about 200 Rand."

Many of the new homes have been abandoned, and hundreds of families are trying to return to Oukase. The Brits Action Committee claims one-third of Oukase's earlier residents, including the former mayor and councilmembers, want to return.

Meanwhile, Oukase residents are determined to develop their community. Since the government won't provide services like fixing the roads and the water taps, the residents have formed committees to make their own repairs. And with so many people unemployed, they are now planning to start cooperative ventures — brickmaking for the men and a sewing co-op for the women.

"Despite all the repression, we're still optimistic," said Munzima. "We don't have any guns or ammunition to fight the government. Our only weapons are the unity we have maintained within the community, and international pressure. The fact that we are sistered with Berkeley, California and Hanover, Germany, has been a great help. Without that international exposure, we wouldn't be here today."

— Medea Benjamin and Kevin Danaher
Global Exchange

INCREASE IN WELFARE CASES PUTS STRAIN ON WORKERS, CLIENTS

AS MORE and more people turn to the welfare system for survival, pressure has built up on the workers who keep that system going, according to welfare workers and union representatives who testified at a recent legislative hearing.

San Francisco MediCal eligibility worker Shirley Medina was one of a dozen welfare workers who testified on "welfare gridlock" at an Assembly Human Services hearing Nov. 27th in Oakland. "It's gotten to the point," Medina told the Bay Guardian after the hearing, "that we feel we're not serving the community the way we should."

For workers, larger caseloads mean increased stress; for welfare clients, they mean added difficulties in getting the help they need. Barbara Nabors-Glass, co-director of the Income Rights Association, a San Francisco welfare rights group, said "We've been concerned about large caseloads for years. We believe if the caseloads were reduced, the workers would be able

continued next page

capita alcohol consumption in the country, spends \$11 billion a year on health care and injuries related to alcohol abuse. Despite polls showing a majority of Californians in favor of a higher alcohol tax, the group claims the powerful alcohol lobby has thwarted this measure in the Legislature — making a voter initiative necessary.

The Winter Ritual Sunday/10 is at 2-5 pm, Dominican College, Meadowlands Conference Center, San Rafael. \$13 advance; \$20 at the door. For information, call 537-8003.



Voluntary Arts Contribution Fund: San Francisco property owners will have an opportunity to support the city's small and medium-sized arts organizations by including contributions to the Voluntary Arts Contribution Fund with their property tax payments Dec. 10th (forms are enclosed with property tax bills).

Administered by Grants for the Arts, the city's arts funding program, The Voluntary Arts Contribution Fund raises all its money from these and other voluntary contributions, and uses 100 percent of donated money in grants for emergency capital expenses to small and mid-sized arts and cultural organizations (with annual budgets of less than \$1 million).

In the past VACF grants have paid for brakes for the Pickle Family Circus's truck, fireproof draperies and seating for the American Indian Center, lighting equipment and door hardware for San Francisco Camerawork, and many other such crucial capital needs. This year, according to Grants for the Arts, some arts and cultural organizations are especially in need of capital repairs because of the earthquake.

For more information, call 554-6710.



Friday/8 — A coalition of Jewish, Christian and Moslem religious and community leaders mark the second anniversary of the Palestinian uprising with a demonstration at the Israeli Consulate, demanding an end to Israeli army mistreatment of Palestinians. 3 pm, 220 Bush, SF. Info.: 756-7065. **Saturday/9** — People's Park in Berkeley is the site of El Salvador Day, with speakers, music, food and discussion of the situation in El Salvador and ways to build an antiwar movement. 11 am-4 pm, People's Park, Telegraph and Haste, Berk. Women's International League for Peace and Freedom holds a meeting and holiday party, with special guest Estella Guzman from the Committee in Support of

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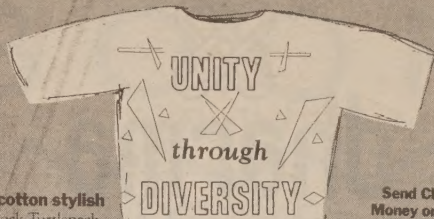
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Salvadoran Refugees in Honduras and a discussion of WILPF 1990 priorities. 1 pm, Potrero Hill Neighborhood House, 953 De Haro, SF. Info: 863-7146

Sunday 10 — The American Civil Liberties Union honors Aileen Hernandez, civil liberties activist and former president of the National Organization for Women, with its Earl Warren Civil Liberties Award at its 17th annual Bill of Rights Day Celebration, also featuring other awards, music, refreshments and a no-host bar. 4:30 pm, Le Meridien Hotel, 50 Third St. SF. \$12. Info: 621-2493

Tuesday 12 — Radical Women sponsors a discussion of Barbara Ehrenreich's new book, *Fear of Falling: The Inner Life of the Middle Class*, preceded by a home-cooked dinner. Dinner 6:45 pm, donation \$5; meeting 7:30 pm. 523A Valencia, SF. Info: 864-1278

Wednesday 13 — A demonstration in support of the mine-workers who have been on strike for seven months at the Pittston mine in Virginia urges people to boycott the First Interstate Bank, Pittston's second-largest shareholder. Noon, 465 California, SF. Info: 848-6466. Shanti Project, which provides practical and emotional support for people with AIDS and ARC, holds a meeting to explain opportunities for volunteers. 7-8:30 pm, 525 Howard, SF. Info: 777-2273.

— Jean Tepperman

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continued from previous page

to pay attention to the needs of the individual families, to be more sensitive."

From top administrators to welfare rights advocates, people familiar with the system agree that a roughly constant number of welfare workers has been faced with a steadily increasing number of applicants — "in part attributable to crack," said Jerry Fillingham, Service Employees Local 535 representative for welfare eligibility workers, "in part to the insensitivity of the Reagan administration."

Ironically, improvements in the state welfare system have also added to the pressures. "They've opened up MediCal eligibility to immigrants without permanent resident status, even undocumented immigrants," explained Medina. "And they've included all pregnant women and infants under one. These are wonderful changes — we're behind them all the way. But when they pass this legislation I don't believe they're aware of what it does to the workload."

State budget projections assume that each worker handles a certain number of cases, explained David Gabler, another Local 535 representative, "but the actual number of cases people carry can be 30 percent higher."

For people who turn to the welfare system for help, this overload adds to the problems that brought them there.

"About 80 applicants a week [in San Francisco's MediCal office] can't be seen the first day they come," said Medina. "You have to get here very early. The last client I saw today got here at 7:15 am. There are more in the waiting room but we can't process them any faster. There's only so much we can do, and it hurts."

Advocates claim "welfare gridlock" means applicants must wait longer to get into the system — a serious situation for people who are there because they have run out of other resources. Rose Randolph, San Francisco Department of Social Services deputy general manger,

said "I would be surprised if that were true. We are mandated to service people within a specific time frame, and these performance measures are carefully monitored by the state."

But Nabors-Glass said clients tell her stories of "cases that are supposed to take 90 days [to get benefits] taking sometimes 120 or more, homeless people waiting a week or two, even emergency aid like food boxes taking a day to a week."

In Alameda County, Fillingham said, there are similar reports, of people waiting 60 days for benefits that, on paper, have a 45-day maximum waiting period. "The workers get a million calls from people who say, 'Please, I'm begging you, I have no food, no diapers for the baby.' And they're still waiting for required documents — a birth certificate, a verification of past employment." The system includes provisions for emergency checks in such cases, but these emergencies put added pressure on both client and worker.

After the Nov. 27th hearing, Carol Wallisch, staff person for the Human Services Committee, told the Bay Guardian that committee members including Tom Bates (D-Berkeley) and Curtis Tucker (D-L.A.) have been negotiating with the state Social Services Department to ease the workload by developing a single application form, a step so radical it would require special federal waivers. Now each kind of assistance has its own application. At a typical intake interview, said Wallisch, the worker fills out 11 forms, some nine pages long. "I think the state does realize," said Wallisch, "that the workers have way too much to do."

Union members and staffers, however, said what's really needed is a set of state standards limiting caseloads, with the increased funding necessary to implement them. Medina pointed out that more changes in MediCal are expected soon and added, "The legislature should review the effect of changes on the workload before they are implemented."

— Jean Tepperman

WASHINGTON.



Mark Alan Stamaty

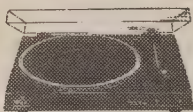
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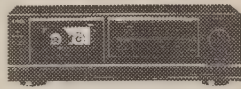


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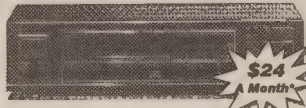
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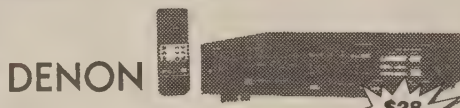
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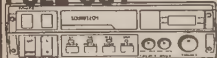
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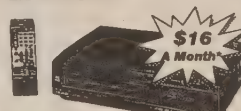
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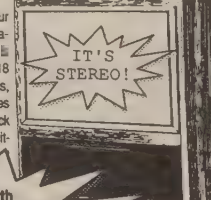
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This Week AT CITY HALL

BY JIM BALDERSTON

DISASTER OF THE WEEK

Lord knows we have seen our share of lazy and incompetent public officials. In the rare instances when one of these blights on the public body is driven from office, we are reluctant to shed a tear for the departed.

Unfortunately, we are now faced with the opposite situation: the planned departure of Superintendent of Schools Ramon Cortines. Notorious for his long hours, respected widely in and out of the school system, Cortines has decided to leave the district before his contract expires in 1992.

In fact, Cortines will be gone in about a year.

The superintendent recently aired his gripes in the San Francisco Examiner, where he counted on his own considerable stature to make his charges stick.

Cortines — like many school superintendents before him — is engaging in board-bashing. In his case, he is counting on his own considerable stature to make his charges stick.

Cortines has many legitimate beefs. Certain members of the board have made it very clear that their primary goal has been to see that Cortines — who has not readily accepted their long-standing tradition of patronage appointments — leaves.

But not all board members have engaged in this kind of narrow politicking. And Cortines should not walk away without accepting some of the blame for his own situation.

Regardless of who is at fault, Cortines's departure is a disaster for local schools. Leaving, as he plans to, in mid-term, Cortines will not have the time to finish his ambitious plans to improve the quality of education in San Francisco public schools. Furthermore, what plans he has to revamp the district's administration will be stalled by a bureaucracy that now has only to wait out the superintendent until he actually departs.

Even before he leaves, the school district will lose his leadership. In his last year of office, he will be a lame duck.

Finally, Cortines's departure will become an issue in the November 1990 school board race. Finger-pointing, wild allegations and claims of loyalty to the popular superintendent will take the place of meaningful debate on the educational issues facing San Francisco public schools.

Make no mistake. Cortines is definitely leaving, and leaving before his contract expires. And the ensuing debate over who should replace him will once again consume the school board, taking it, yet again, away from the discussion of educational issues.

That's what known in the business as a double whammy.

And a real disaster.

— Jim Balderston

Milk shakeup?

IF THE TONE of the Tuesday, Nov. 28th meeting of the Harvey Milk Lesbian/Gay Democratic Club is any indication, the once strongly united progressive organization could be suffering a few rifts in the wake of the Nov. 7th election.

The meeting included a censure motion brought against Political Action Chair Rick Hauptman by President Maurice Belote, along with an audit report on Hauptman's tenure as treasurer that was extremely critical of his performance for the three years he held that post.

Hauptman was one of the club members who opposed Proposition P, while the club at large endorsed the measure.

Regardless of Hauptman's guilt or innocence of the charges, the issue clearly created tension in the second-floor meeting room of the Women's Building. During the debate over the charges against Hauptman, angry exchanges broke out repeatedly among club members.

Hauptman's rebuttal of the charges was greeted with hissing, before a near-landslide vote to censure him for allegedly tampering with the club's election slate card.

One club member said tension at the meeting was "the most extreme I've ever seen it."

It seems clear that the amount of energy put into the ballpark campaign — a campaign that split not only the Milk Club but the long-standing alliance of progressives in the city — could have very serious implications for the future of a wide variety of issues important to that coalition.

More bluntly, the schisms that have been created over the ballpark issue may be pitfalls for progressives trying to work together on other issues. Maybe not. But maybe so.

Good ol' Glenn

CHRONICLE SPORTS columnist Glenn Dickey is still at it. In his Saturday, Dec. 2nd column, Dickey took yet another swipe at the opponents of Proposition P, the China Basin ballpark proposal that lost at the polls Nov. 7th.

Noting that Jack Morrison — San Francisco Tomorrow activist and co-chair of the No on P campaign — sent a letter to Mayor Art Agnos about a meeting to discuss possible improvements of Candlestick Park, Dickey asks his readers to ponder the following question about Morrison: "Where has he been?"

Dickey then notes that St. Petersburg, Florida has built a 45,000-seat stadium that is sitting just waiting for a baseball team to come and occupy the damn thing, and that San Francisco voters made a grave mistake in not approving Prop P. The city, Dickey intones, "will learn about that soon."

He then blames Morrison for the soon-to-be learned painful lesson. "Thanks again, Jack," he whines.

I wonder if Dickey's memory is failing him these days. Or maybe it has become very selective.

For one thing, Morrison — unlike Dickey — has been extremely consistent about his position on a downtown stadium. Morrison has opposed the idea since its first incarnation, and continued that opposition against Proposition P.

Dickey, meanwhile, opposed earlier downtown stadium proposals — at China Basin no less — and did a 180 degree turn about Prop P. (see Bay Guardian, 11/15/89).

Before the Nov. 7th election, Dickey urged voters — in the most unrestrained fashion — to approve the ballpark, despite his earlier position on the matter. After the election, Dickey — an Oakland resident — bitterly flogged voters for not approving the measure.

If Dickey is looking to place blame on someone, he might look a little closer to home before he prints attacks on Morrison (a man whose livelihood has little to do with sports or the presence of a major league baseball team in San Francisco).

At the same Milk Club meeting mentioned above, a panel discussion of the election was held. Longtime political writer Bruce Pettit noted, in analyzing the election, that the all-out assault on voters by the two daily papers — including front-page editorials in favor of the ballpark and superheated columns by the sportswriters of both papers — may have turned off significant numbers of voters.

Considering that the ballpark lost by the smallest of margins, perhaps Dickey should consider his own role in the loss of Proposition P.

Well, maybe Dickey has learned his lesson. Maybe not. We all may get a chance to find out in May and June of next year.

We'll keep you posted.

North by Northwest Dems

A NEW DEMOCRATIC club has been formed in the city, representing the Marina, Pacific Heights and Presidio Heights. Called the North by Northwest Democratic Club, it will hold its second organizational meeting on Sunday, Dec. 10th.

The informal meeting will be open to all residents of the areas.

Considering that local Democratic clubs will have an expanded role in the organization of precincts in the 1990 elections, this is a good chance for residents of the area to become actively involved in the impending gubernatorial election.

Sunday, Dec. 10th, 6:30 pm. 2620-A Jackson, SF. Info.: 346-4913 (Sarah Bates, Treasurer).

Rent board to Marina

THE SAN FRANCISCO Rent Board will hold its Dec. 12th meeting at the Marina Middle School, giving residents of the area hit most heavily by the Oct. 17th earthquake a chance to address the board concerning post-earthquake developments.

The board will conduct business on its regular agenda and then answer questions from the audience.

While there have been some reports of Marina District landlords giving beleaguered tenants rent discounts or other post-quake adjustments in the lease agreements, other reports indicate that at least some of the area's property owners believe the earthquake has provided a substantial enough screen to hide illegal evictions, rent hikes and more.

Tenants in the area can air grievances to the board and get more information concerning their rights and landlord responsibilities.

The meeting will begin at 5:30 pm, at the Marina Middle School, 3500 Fillmore, SF. Info: 554-9550 (Rent Board).

This week at City Hall appears weekly in the Bay Guardian. Tips, information and suggestions for upcoming events and items can be sent in care of Jim Balderston, Bay Guardian, 2700 19th St., SF 94110, or leave a message at 824-4501.

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PRESS BOX

Namibian coverage: Good, bad and ugly

By Reese Erlich

IN SEPTEMBER, the local media prominently featured stories about black protests of the all-white elections in South Africa, but the Nov. 7th through 11th Namibian elections got only a fraction of that coverage. In immediate terms, however, I think black majority rule and Namibian independence from South Africa are even more newsworthy than developments in South Africa itself.

Namibia, once known as South West Africa, is the continent's last colony and an important battleground against apartheid. The popular leftist group, the South West Africa People's Organization, won 57 percent of the vote. A Constituent Assembly is now meeting to write an independence constitution.

The success or failure of a black-governed Namibia will set an important example for the anti-apartheid movement in South Africa and for the continent as a whole. Yet, with the exception of excellent coverage by Chronicle freelancer Louis Freedberg, the mainstream media have underreported and distorted the story. Why?

Unlike Central America or Eastern Europe, Namibia is not a big priority in Washington these days. U.S. corporations have no major investments there. The State Department is concerned about Namibia only tangentially, as part of the overall stability of the region. The U.S. pressured South Africa to allow independence elections in Namibia as part of a deal to get Cuban troops out of neighboring Angola. As a result, the media have not paid a lot of attention to developments in Namibia.

I reported from the region for Christian Science Monitor Radio and others earlier this year. My experience confirms once again that unless Washington big shots react strongly to events, the major national media don't consider a story important.

The New York Times, Washington Post, Wall Street Journal and major broadcast media provided relatively little coverage of Namibia over the past six months. McNeil-Lehrer turned down an offer by an experienced freelance producer to cover Namibia, although the PBS show had earlier expressed strong interest. No U.S. news organization has a permanent bureau in Windhoek, the nation's capital.

But of all the media coverage I reviewed, the Wall Street Journal's was the worst. It is hereby nominated for the Reese Erlich award for "Distinguished Distortion in Service of the Empire." (Black-tie ceremony to be held in the Hilton Hotel's Imperial Room.)

The Journal ran articles Nov. 7th and 15th that insulted black Namibians' ability to pick their own government. The Nov. 15th story by Michael Johns, policy analyst for the Heritage Foundation, condescendingly explained that "democracy is a foreign concept" to Namibians. The author speculated that a "Marxist-Leninist faction" of SWAPO would seize power and impose a one-party state, as he claimed the Sandinistas had done in Nicaragua. The article ignored the fact that at SWAPO's initiative, the Constituent Assembly voted unanimously that the new constitution provide for a multi-party democracy in Namibia.

The New York Times has a reputation for unbiased coverage and did run some informative articles. But on two critical issues, the Times either distorted reality or ignored the story altogether.

On April 1, 1989, South African army troops and SWAPO guerrillas were supposed to assemble at separate bases inside Namibia. They were to surrender to United Nations forces and demobilize, as part of the preparations for free elections. But on that day, South African authorities told the world that SWAPO guerrillas had "invaded" from Angola. South Africa launched massive and indiscriminate attacks on civilians and SWAPO forces, killing more than 350 people.

According to eyewitnesses, South African troops killed SWAPO guerrillas who were walking with their hands up to surrender. One London newspaper and the U.S. television

show *South Africa Now* documented that South Africans had killed a number of Namibians with single shots to the head fired at close range, indicating execution-style murders, not combat casualties. Nevertheless, the Times, and virtually all the U.S. media, sided with the South African version of events. SWAPO said its forces were assembling in order to surrender to the United Nations, but the U.S. media downplayed or ignored that explanation.

South Africa's actions in early April almost derailed the independence process, but the Times and other major media blamed SWAPO for the violence.

Second, the Times didn't cover the story when the South Africans promulgated a blatantly undemocratic draft election law for Namibia in July. The draft law would have allowed South African officials to unilaterally invalidate ballots and would have prohibited political party observers from being present at the polls. The draft law was denounced inside Namibia by the United Nations and in Australia by the British Commonwealth foreign ministers' meeting. Finally on Aug. 12th, the Times briefly mentioned the criticisms, after a U.S. congressman visiting Namibia echoed the complaints.

Pressure later forced South Africa to rescind its draft law and all parties eventually agreed to a fair election process — there was no mention of that in the Times, either.

A consistent thread runs through the Times coverage of Namibia. While generally critical of South African apartheid and accepting the inevitability of Namibian independence, the Times' South Africa correspondent, Christopher Wren, never could explain why SWAPO won in the Namibian elections. He failed to describe adequately SWAPO's solid base of support among students, workers, the clergy and township dwellers in the big cities.

Immediately after the election, the Times started to sow the seeds of doubt about SWAPO. On Nov. 18th, Wren questioned SWAPO's ability to rule without relying on South Africa. It's true that South Africans run Namibia's economic infrastructure and the South African government insists on keeping control of the country's only sea port.

But instead of criticizing South Africa for its arrogance of power, Wren wrote that SWAPO "will be blamed if things go awry." In short, Namibia will be OK if it remains subservient to South Africa, but may become dangerous if it strikes out on its own path.

In contrast, Chronicle freelance reporter Louis Freedberg, a progressive South African now living in Berkeley, filed a series of excellent reports from Namibia.

(Just a quick note on how to read Chronicle bylines. Freedberg is listed as part of the "Chronicle Foreign Service," but he's a freelancer. Only the Chron's Tokyo correspondent is a full-time staff reporter. All other "Foreign Service" journalists are freelancers.)

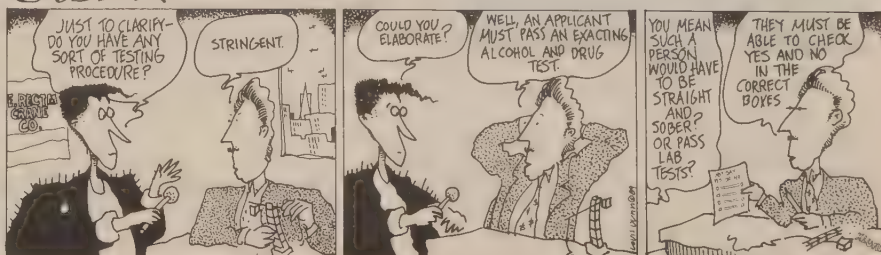
Freedberg interviewed all sides in the Namibian conflict, and provided readers with an understanding of why SWAPO enjoys popular support. He also reported the violence that South African troops and conservative political parties perpetrated against SWAPO supporters.

For example, his Sept. 28th story described how a South Africa-backed political party had rampaged through the country's largest black township, looking to attack SWAPO supporters. That story never ran in the Times or other major media.

I didn't agree with all of Freedberg's articles, particularly some rather superficial coverage of developments in the nearby countries of Botswana and Zimbabwe. But his Namibia articles show that a knowledgeable reporter can report thoroughly and accurately on one of Africa's most important events.

Freelance reporter Reese Erlich writes monthly for Press Box and teaches journalism at San Francisco State University. His *Perspective on the Media* airs every Monday on KQED (94.1 FM) at 7:50 am, 8:35 and 10:30 pm.

OGDEN



GUARDIAN PHOTO BY JIM BALDERSTON



The next International Hotel? These four buildings along Golden Gate Avenue are scheduled for demolition. The rest of the block may soon follow.

The Tenderloin's I-Hotel

Hastings is defying city laws to replace 80 units of low-income housing with a parking lot. I could be the first step in a plan to destroy an entire block of housing and small businesses

By Jim Balderston

IN A MOVE that echoes some of the worst planning disasters of modern San Francisco history, Hastings College of the Law is moving to demolish four Tenderloin buildings containing more than 80 low-income housing units, to construct a parking lot for law school faculty.

Ultimately, many housing activists argue — and Hastings correspondence confirms — Hastings intends to clear the entire city block, destroying more than 300 low-income housing units and numerous small businesses. The college's present plan calls for the construction on the block of a new courthouse for the San Francisco Superior Court.

Since Hastings officials claim the parking lot would be an "educational use" for the property, the law school insists it can carry out the destruction without even getting a city demolition permit — and without replacing the lost housing.

Not since the International Hotel came down in 1977 has a property owner in San Francisco so arrogantly sought to destroy a low-income community without making any serious effort to relocate the tenants or replace the demolished housing. Not since the days of the Yerba Buena and Fillmore Center redevelopment projects has an agency

that operates with public funds sought to trample the local planning process with so little public accountability.

Hastings is theoretically a public law school, affiliated with the University of California. In practice, however, it operates as a private fiefdom, with no effective public oversight and no real accountability (see Bay Guardian, 12/7/88).

The City Attorney's Office disputes Hastings' right to demolish the property without a permit. But Deputy City Attorney Judy Boyajian refused to say whether the city would go to court to block the demolition.

Hastings foes say the most important player in the controversy is Mayor Art Agnos, who firmly opposed Hastings' expansion plans in 1987, when he was a candidate for mayor. "It doesn't make any difference what we do unless Art is there to lead the fight," said Randy Shaw, executive director of the Tenderloin Housing Clinic. Agnos, however, is on vacation in Hawaii — and his office has not yet said how far the mayor will go to force Hastings into line.

THE BUILDINGS in question are in the 300 block of Golden Gate Avenue, just a few hundred yards from City Hall, in the heart of a low-

income neighborhood that has been at war with Hastings for more than ten years.

Two of the buildings, 361 and 343 Golden Gate — the Eureka and Philadelphia residential hotels — have remained vacant since 1978, when Hastings evicted the tenants from their 89 housing units. Hastings foes say the school has been seeking for 11 years a good excuse to level the buildings and, ultimately, the rest of what has become known as the "West Block" of the campus. In the wake of the Oct. 17th earthquake, in which the four buildings on Golden Gate sustained significant damage, Hastings has apparently decided it is time to move.

According to Deputy Mayor for Housing and Neighborhoods Brad Paul, Hastings does not want to commit funds to repair the buildings when it could make enough money in two years — approximately \$150,000 — from using the site as a parking lot to cover the cost of demolishing the buildings.

Bounded by Golden Gate, Hyde, McAllister and Larkin streets, the West Block properties are the fruit of an ambitious college expansion plan dating back to 1973. The expansion plan, which included the purchase of the West Block properties, put the school in financial difficulties: The only way it can recoup its investment, school officials

claim, is to develop the site.

To acquire the West Block properties, Hastings spent a substantial amount of money, going so far as to raid its own scholarship funds. A state audit in 1986 brought that issue into the public spotlight. In the wake of the audit, Hastings was ordered by the courts to reimburse \$1.6 million in interest payments alone to alumni that may have been denied scholarships because of the misuse of the funds.

The school has also been forced to refinance the real-estate purchases: Without a revenue-generating use, it could see its investment go sour.

Developing the site means tearing down, not only the four buildings on Golden Gate, but four other properties on the West Block. All told, clearing the West Block would destroy approximately 300 low-income housing units, in a city facing an affordable-housing crisis only made worse by the recent earthquake.

Under city law, developers who destroy low-income housing are required to replace those units on a one-to-one basis. But Hastings has never been scrupulous in following city building or zoning regulations — the city has had to force it to comply. Now the school claims it need not do anything to replace the demolished units. Since it's a state agency, school officials say,

Hastings doesn't have to adhere to local codes or regulations, as long as it builds a building that serves an educational purpose. What the school really has in mind, foes argue, is not a faculty parking lot or anything else even remotely related to education. What the school wants, they say, is to develop the site as a new courthouse for the Superior Court.

It is clear that both the Superior Court judges and Hastings are interested in this possibility. In a Nov. 14th letter to Hastings Dean Frank Read, Presiding Superior Court Judge Ollie Marie-Victoire wrote that the West Block would be the best possible site for a new courthouse. "No other site appears as desirable or feasible," she stated. Marie-Victoire's letter went on to say it was hereby notifying Hastings that "the judges of the Superior Court strongly urge you to commence serious discussions with us about the use of the site as a possible courts building."

In a Nov. 27th letter to Marie-Victoire, Read responded that such a project "could be of extraordinary benefit to the college."

This concurrence of views could make any legal challenge somewhat problematic: With the local Superior Court desperately in need of new quarters, what local judge would want to sue against Hastings?

HASTINGS' PLANS for its properties in the Tenderloin have — like many of the school's past actions — enraged the Tenderloin community.

Housing activists vigorously oppose the destruction of low-cost housing in the area, and point out that since Hastings says it does not have to comply with city codes concerning the demolitions, it also will probably feel it does not have to abide by city regulations that mandate developers to create replacement housing for any they destroy.

Any effort by housing and community activists to preserve housing on the West Block will pit them against Hastings — and its powerful alumni in the state legislature, the courts and the legal profession. The outcome will depend in large part on whether — and how strongly — the city administration supports the preservation of the low-income housing units.

In 1986, it was then-Assemblyman Agnos who requested the state audit that showed, among other things, that the school had used scholarship funds for its real-estate purchases. Agnos was also instrumental in blocking the college's earlier plans to demolish housing on the site, in connection with an earlier development plan.

The Hastings issue gave Agnos front-page exposure and a strong base of support among housing and community advocates. In 1987, when he ran for mayor, many of those same advocates were the first to endorse him.

Now, if the city is to save the four West Block buildings from being destroyed, it will have to take immediate, strong action. Deputy City Attorney Judith Boyajian told the Bay Guardian the Hastings Board of Directors has already voted to demolish the buildings.

If Hastings does attempt to go forward with the demolition without a permit, noted tenant activist Shaw, the city is the only party that can go to court to stop the wrecking ball from swinging. "The city could seek a temporary restraining order or an injunction to prevent the demolitions," he said.

Boyajian, who is handling the matter for the City Attorney's Office, said the city has not yet gone to court, but it disagrees with Hastings' interpretation of the law. "Our position has always been

continued next page

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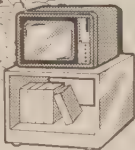
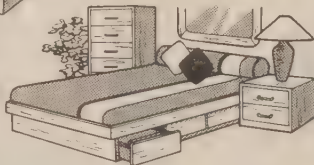
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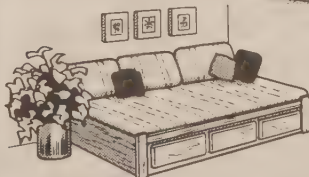
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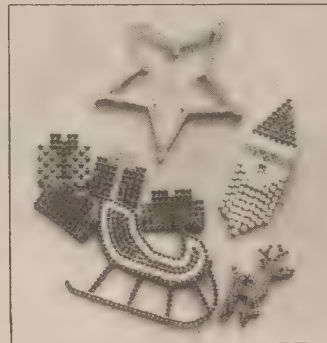


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Hastings

continued from previous page

that if the new Hastings building is not
for an educational purpose, it must
get permits to do the work," she told
the Bay Guardian.

Boyajian said her office still stands
behind an August 1986 opinion written
in response to a Hastings proposal to
build an office building on part of the
West Block property. Because
Hastings was planning to lease a ma-
jority of the site, the project was not
deemed to be strictly educational, and
therefore, the CAO ruled, Hastings
must comply with city Planning Code
regulations.

"The leasing of office space, even to
governmental agencies, is not an
educational function such as to war-
rant cloaking the project with immu-
nity [from city regulations]," the op-
inion stated. "It is not the university's
function to develop office space for
governmental agencies." But that op-
inion did not clearly define whether
Hastings would have to comply with
city zoning regulations that require the
construction of replacement housing
for any units destroyed.

Shaw said the issue of replacement
housing is crucial to the neighborhood.
"All we want is a legally binding com-
mitment from Hastings to replace all the
units they destroy, as a condition of get-
ting the demolition permit," he said.

To date the school has made no such
commitment.

Brad Paul provided some insight in-
to the probable reason: Acquiring land
and building some 300 replacement
units would cost "a minimum of \$30
million," clearly a cost Hastings —
which is desperately trying to cash in its
chips — would like to avoid.

Paul said a Hastings representative
told him Dec. 4th that there would be
no demolitions until representatives of
the school met with city officials.

Agnos Press Secretary Scott Shafer also
told the Bay Guardian, "Hastings has
told us they are not going to demolish
anything until they meet with us [the
mayor's office]." Shafer added that
the meeting could occur as early as
this week.

He also noted that the mayor is op-
posed to the demolition. "Our position
is that they not tear down any
housing," he said.

As deputy mayor for housing, Paul
said the city wants to consider
Hastings' immediate proposal to de-
molish the four buildings in the context
of an overall plan for the development
of the West Block properties. "We are
reluctant to let them demolish buildings
until we resolve the future of the entire
West Block site," he said.

Shaw said Agnos will have to make a
strong stand to ensure that Hastings
proceeds properly. "Hastings will per-
ceive any inaction on the mayor's or
city's part as a signal that the city doesn't
care about the property, and that they
do not have to, either," he said.

SHAW — WHO regularly has
a line of people outside his of-
fice seeking relief from rent
overcharges, evictions and a
wide variety of other housing
maladies — said the city has already
had enough lessons in the effect of
the destruction of housing. From those les-
sons, the city by now should have
learned how to proceed when faced
with a proposal for the destruction of
even more. "Now everybody says,
when they look at the destruction of the
Yerba Buena neighborhood, 'What a
mistake,'" Shaw said. "No one in the
city has ever said that the International
Hotel demolition was a good idea."
"Well, here in the Tenderloin, we
have the same situation with Hastings
and some 300 hotel rooms. What have
we learned? What are we going to do?
Make the same mistake again?" ■



GUARDIAN GRAPHIC BY AD MCCULLERY

Flight 103: The other story

Did the CIA ignore warnings that a bomb was aboard Pan Am Flight 103 last December to protect a drug smuggler? It may sound strange, but a U.S. congressman says the answer is yes

Editor's note: In 1986, the Bay Guardian was perhaps the first newspaper in the country to devote extensive coverage to a claim by the Christic Institute that a secret team of U.S. spies was operating in Central America. The institute charged that team with bombing a May 1984 press conference in an attempt to kill Contra leader Eden Pastora.

It was a wild cloak-and-dagger conspiracy story, but the sources were credible. So we ran journalist Michael Emory's investigative report. Before we could publish the story, the Iran/Contra scandal broke and many of the defendants in the lawsuit — Oliver North, Richard Secord, John

Hull, etc. — became household names. Although many specifics of the Christic case are still disputed, the underlying claim — that Oliver North and a team of private individuals were covertly and illegally pursuing their own foreign policy objectives outside established channels — is no longer in doubt.

The story you are about to read is in many ways similar to our first "Contragate" story. In both cases, the original reports were based on the results of a single investigation and were largely uncorroborated by independent sources. In both cases, the parties conducting the investigations were involved in multimillion-dollar lawsuits. In both cases, there were allegations that a

renegade U.S. intelligence group was willing to protect drug smugglers in order to further its own goals. Finally, in both cases, current events quickly overtook the stories — and many of the major claims were verified.

On Nov. 28th, the PBS news program *Frontline* aired an extensive investigation into the bombing of Pan Am Flight 103 over Lockerbie, Scotland. It concluded, like the story below, that Ahmed Jibril, leader of the Popular Front for the Liberation of Palestine-General Command, had ordered the attack. But *Frontline* said the luggage containing the bomb was probably transferred to Flight 103 from another airline. That would seem to

contradict the claim reported below that a passenger named Khalid Jafar helped bring the bomb onto the plane in Frankfurt.

Two days later, however, ABC's *PrimeTime Live* reported that the bomb route described by *Frontline* was largely a ruse used to confuse spies within the PFLP-GC. Instead, ABC reported, Jibril used a three-man special team that reported only to him to carry out the Pan Am bombing — and the man he recruited to carry the deadly suitcase was one Khalid Jafar.

In other words, pieces of the picture presented here are beginning to get picked up — and confirmed — by the national news media. But only the alternative press has put out the entire story.

By Erick Anderson

WHEN PAN AM Flight 103 crashed in Lockerbie, Scotland last Dec. 21st, killing 270 people, news agencies quickly reported that West German and U.S. intelligence agencies had been warned of a possible terrorist attack on a U.S. carrier.

Now, a U.S. congressman is claiming the Central Intelligence Agency was warned when a bomb was placed aboard the plane in Frankfurt, but allowed the flight to continue to protect a CIA-sanctioned drug-smuggling route.

According to Congressman James A. Traficant, Jr., (D-Ohio), at least five members of an eight-member CIA team, returning home without authorization to expose the drug-smuggling operation, died when the Boeing 747 exploded in midair.

Traficant bases his claim on an investigative report commissioned by Pan Am's insurers. His office released five pages of the 27-page report Nov. 6th, but its incendiary contents have been largely ignored by the U.S. news media (see sidebar, this page).

Pan Am spokeswoman Pamela Hanlon confirmed that the airline's insurance carriers commissioned the report. The airline is seeking to defend itself from a \$300 million-dollar lawsuit filed by the families of the dead, who claim Pan Am's security arrangements were inadequate. Pan Am and its insurers are seeking to prove U.S. and German intelligence agencies ignored advance warnings about the attack.

Traficant did not disclose who authored the report, but a Nov. 20th Post-Standard (Syracuse, New York) article by Tom Foster said the report was prepared by Interfor, Inc., a New York-based anti-terrorism consulting firm headed by former Israeli intelligence agent Juval Aviv. Traficant, said the article, received the report from former CIA agent Victor Marchetti, who reportedly received it from Aviv.

The Post-Standard reportedly obtained 20 pages of the report from Jim Swire of Bosgrove, England, who obtained it from an unnamed source. Swire, whose 24-year-old daughter, Flora, died over Lockerbie, is a member of U.K. Families-Flight 103.

The CIA has labeled Interfor's findings "nonsense" and the West German police agency BKA has also issued a denial.

Despite the official denials, however, the report contains a fascinating amount of detail about the alleged events of November and December of last year. It reads like the outline of a bestselling spy thriller, complete with a classic list of characters. The key players include:

■ Monzer Al-Kassar, a Syrian arms- and drug-dealer and a known supporter of terrorists. During the Iran-Contra scandal, he received \$1.5 million dollars from a Swiss company controlled by Albert Hakim and retired Air Force General Richard Secord, according to a ledger kept by Hakim. For that money, Al-Kassar provided more than 100 tons of small arms intended for the Contras. The shipment could

not be delivered, however, and the CIA bought the arms for \$1.2 million.

According to the Interfor report, Al-Kassar was also the go-between in a successful May 1988 French effort to trade arms for hostages, held in the Middle East. When a CIA team based in West Germany sought to duplicate the French feat, it, too, turned to Al-Kassar. In return for his cooperation, the report says, the CIA protected his drug-smuggling operation from Frankfurt into the United States. "It is believed that U.S. Customs at JFK International Airport in New York were ordered by CIA to allow certain baggage to pass uninspected due to 'national security interests,'" the report states.

■ Abu Nidal, the Middle Eastern terrorist with perhaps the best name recognition in the United States. Nidal is credited with many attacks on U.S. interests, including the *Achille Lauro* hijacking. Originally mentioned as a prime suspect in the bombing of Flight 103, he shows up only briefly in the *Interfor* report.

continued next page

THE INTERFOR REPORT: TOO HOT TO HANDLE?

SINCE NOV. 9th, when news broke about Representative James Traficant's charges of CIA involvement in the Pan Am bombing, coverage of the Interfor report in the United States has been surprisingly limited.

While major newspapers in England, Scotland, West Germany and Japan carried the story, the only U.S. media we found to carry lengthy stories about the allegations were the Press-Telegram (Long Beach), Miami Herald, Post-Standard (Syracuse, New York) and the weekly Random Lengths (San Pedro).

Traficant's press secretary, West Richards, said every major news agency except for the New York Times — "America's newspaper of record" — contacted his office and was sent six pages from the Interfor report.

The Los Angeles Times ran two paragraphs on Traficant's claims, but only the four papers listed above are known to have published substantial stories, and Random Lengths appears to be the only paper to pursue the investigation.

Richards also said the story was picked up by the foreign edition of *Time* magazine, but not the domestic edition.

Abroad, several publications reported the story, including the Sunday Star in Toronto, *Le Monde* in Paris and, in England, The Manchester Guardian, The (London) Observer, the British Weekly and The Daily Mail.

On the television side, the Nov. 30th edition of ABC's *PrimeTime Live*, co-anchored by Sam Donaldson and Diane Sawyer, reported on Flight 103. Although the show was touted as the "whole truth" in major market advertising, it made no mention of one of the key players, Monzer Al-Kassar. Nor was any mention made of a possible CIA role.

A Nov. 28th PBS *Frontline* broadcast on Flight 103 also made no mention of Al-Kassar, instead focusing on Ahmed Jibril and the other terrorists involved in the attack. It mentioned Traficant's charges of CIA involvement only in passing.

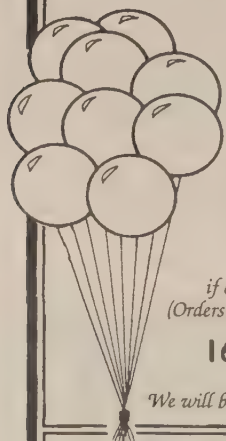
Despite these omissions in both newscasts, essential elements of Random Lengths' original report were supported by both broadcasts.

— Erick Anderson and James Allen

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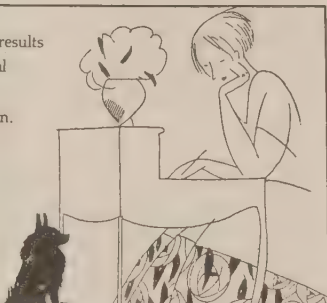
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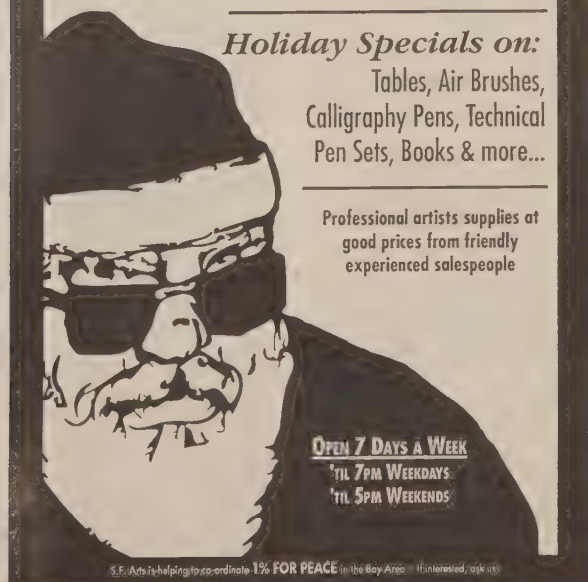
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Flight 103

continued from previous page

terfor report — as partner in Al-Kassar's smuggling operation and not as the planner of the Pan Am attack.

■ Khalid Jafar, a Lebanese-American from suburban Detroit who reportedly worked as a drug courier for Al-Kassar and was involved in bringing the suitcase containing a sophisticated bomb onto the plane. The report states, "Jafar does not profile a suicidal martyr type" — in other words, he may not have known the suitcase he was shepherding Dec. 12th contained plastic explosives instead of the usual drugs.

■ Ahmed Jibril, leader of the radical Popular Front for the Liberation of Palestine-General Command, a competitor of Nidal's and the man who masterminded and orchestrated the bombing of Flight 103. According to recent PBS and ABC news reports, the PFLP-GC has close ties to Syrian intelligence and traditionally has been financed by Libya. When Libyan leader Muammar Khadafi withdrew his support, Jibril shopped around for other sponsors. After the USS Vincennes shot down an Iranian air bus, he found his sponsor. Iran, according to news reports, offered the PFLP-GC \$10 million for downing a U.S. airplane.

■ CIA-1, the West German team "handling" Al-Kassar and protecting his smuggling routes in return for help freeing U.S. hostages. The report suggests CIA-1 was a renegade unit and not part of the regular agency, since it "has a control at an unknown area in the Washington, DC area," rather than CIA headquarters in Langley, Virginia. It goes on to say, "It appears that it eventually operated to some or a large extent as an internal covert operation without consistent oversight, a la Oliver North."

■ Army Major Charles McKee, who was on loan to the CIA and headed the eight-member CIA team in Beirut charged with trying to secure the release of hostages. According to a Nov. 12th article in the Sunday Star (Toronto), McKee's team became outraged when it discovered another branch of the CIA was protecting Al-Kassar's drug pipeline.

McKee and his team reported back to CIA headquarters with the findings of their investigations, including facts about the smuggling operation and information that they had film of the hostages' location. CIA headquarters did not respond.

The Interfor report says "their plan was to bring the evidence back to the United States to inform the government, and to publicize their findings if the government covered it up." They reportedly violated CIA rules by returning without permission, making travel plans that included a connection with Flight 103 during a London stopover.

■ Representative James Traficant, who made himself a character in this drama by releasing the Interfor report. As a member of the Aviation Subcommittee of the House Committee on Public Works and Transportation, Traficant would normally be involved in the investigation of Flight 103's downing, but he has also earned a reputation as a conspiracy theorist.

Last June, according to a Nov. 4th article in the Long Beach Press Telegram, Traficant "was found guilty on civil charges of defrauding the government and evading taxes on \$108,000 in bribes he accepted from organized crime figures in Ohio and Pennsylvania. He was acquitted of criminal charges related to the case."

THE DRAMA alleged in the Interfor report dates back to November 1988, when Ali Rasep, a Syrian living in Bulgaria, arranged to ship bomb components to West Germany

The report reads like the outline of a bestselling spy thriller, complete with a classic list of characters — including a Syrian arms dealer with ties to Oliver North, a Palestinian terrorist group, an international drug courier and a renegade CIA team.

by a route set by Al-Kassar, who had agreed to provide bomb materials to Jibril.

The shipment may have been necessitated by 1988 raids on PFLP-GC safehouses by BKA, the West German equivalent of the U.S. Federal Bureau of Investigation. BKA confiscated bombs made with the Czech explosive Semtex and hidden inside audio equipment, much like the one that destroyed Flight 103.

The report goes on to describe the following events leading up to the explosion.

Al-Kassar's sister-in-law, traveling on a South Yemen diplomatic passport, flew the components from Sophia, Bulgaria to Paris. From there, Al-Kassar drove them in a rental car to West Germany and handed them to Jibril or his operators.

Originally, the attack was to be on American Airlines. Jibril knew Al-Kassar was smuggling drugs through Pan Am with the CIA's knowledge, and chose not to disrupt those operations.

Around this time, however, West German police and the CIA received a tip from Israeli intelligence about a possible terrorist attack against a U.S. carrier. The CIA asked BKA to tighten security on all U.S. airlines except Pan Am, possibly in order to funnel the attack toward the airline where it already had surveillance in place.

Al-Kassar was also aware Jibril was planning a bomb attack through the Frankfurt airport. On or around Dec. 18th, Al-Kassar and his associates warned BKA the attack would be on Pan Am's regular Frankfurt-London-New York flight within the next three days. The idea was apparently to increase surveillance on that route to protect the drug pipeline from attack. According to the report, they had "tipped off the authorities to the very act" without knowing Jibril's actual target. The tip was passed along to CIA-1 and CIA headquarters, but apparently not to Pan Am, the report states.

Around this time, Al-Kassar also passed on to CIA-1 information about McKee's team and its plans to return to the United States. "There were numerous communications between CIA-1 and its control," says the report.

Sometime within this same two-to-three-day period, "Jibril or his on-scene lieutenants then decided to scratch American Airlines and finally selected Pan Am...." the report states. "Sources speculate that, although Jibril knew this jeopardized

Nidal/Al-Kassar's drug route, he felt that he was too committed to stop... and rationalized that any exposure of the act and blame would fall on his rival Nidal."

A few days before the Dec. 21st disaster, a BKA undercover officer reported Pan Am would be the target of a bomb attempt within the next two or three days. BKA passed the information to CIA-1.

Twenty-four hours before the flight, an undercover agent from the Israeli intelligence agency, Mossad, reported to BKA about a plan to place a bomb on that very Pan Am flight. BKA again informed CIA-1. CIA-1 did not respond.

THE VERY DAY of the flight, the report continues, authorities had even more reason to know something was very wrong.

To get the bomb on the plane, Jibril reportedly co-opted Al-Kassar's drug route. Normally, a Turkish baggage handler would remove a suitcase from the trunk of a black Mercedes in the airport parking lot a day or two before the flight and take it to the employee locker area. Jafar would check in and his bag would go through customs. But at the last minute, the baggage handler would substitute the bag taken from the Mercedes for the one checked by Jafar.

The BKA surveillance agent watching the Pan Am flight load Dec. 21st noticed that the "drug" suitcase loaded that day was different in make, shape, material and color from the one normally used for Al-Kassar's drug shipment. The agent, alert to the bomb warnings, reported to his supervisors that something was very wrong.

BKA headquarters passed the information to CIA-1. CIA-1 reported to CIA "control," which replied: "Don't worry about it, don't stop it. Let it go." CIA-1 issued no instruction to BKA or its agent at the airport.

A BKA videotape reportedly shows the baggage handler loading the suitcase with the bomb onto the plane. BKA's copy of the tape was "lost," but the report alleges the CIA has a copy.

According to the report, at least five and possibly eight members of McKee's team lost their lives in the sky over Lockerbie when the bomb in the brown Samsonite briefcase exploded.

The Sunday Star reported that McKee had telephoned his mother last December, saying he would be home for Christmas. After his death, according to the Star, FBI agents visited McKee's mother to ask if her son had left any packages with her. Agents said some of her son's belongings found in his luggage could not be returned and would be destroyed in the interests of national security.

The Star article credited ten unnamed sources from the intelligence agencies of four governments.

Shortly after the crash, a CIA team landed a helicopter at a farm near Lockerbie where much of the debris had landed. A suitcase was recovered, apparently with the approval of British intelligence and Scotland Yard. The Post-Standard reported Nov. 20th that Scottish radio reporter David Johnston, in his book *Lockerbie: The Real Story*, told how a sheep farmer was kept off a portion of his property while CIA agents recovered McKee's baggage. And military searches recovered what appeared to be a plan of a building in Beirut. The plan was marked with two crosses thought to be the positions of two hostages, and contained a narrative account of how to storm the building.

Erick Anderson is managing editor at Random Lengths Independent Harbor News, a San Pedro weekly. This article is based on articles that appeared in the Nov. 9th and 22nd issues of Random Lengths.



Gilma Cruz with her daughter: 'My body is here but my mind is back there.'

Wounded in a distant war

For Salvadorans who traded repression at home for a new life in the Bay Area, reports of fighting in San Salvador have triggered nightmares and despair

By Stuart Wasserman

LUIS ESCAPED danger in El Salvador nine years ago when he fled his homeland in fear. But ever since the killing of six Jesuit priests in El Salvador on Nov. 16th, Luis cannot escape the violent images of his past.

"I have bad dreams again," said Luis, who did not want to give his last name. "The dream is always the same. I've gone back to my hometown outside of San Salvador and I am telling my family about life here. Then I hear the footsteps of many soldiers surrounding the house. I run out the back door. They shoot me. I wake up."

Before he left El Salvador, Luis was active in student political organizations. Three of his friends were killed when a large group took over the Christian Democratic headquarters in the capital.

"I left when I heard my name was on a death list. Soon afterward, ten people in my town, including several teachers, were slain by the death squads," he said.

News of the slayings and aerial bombing in San Salvador has triggered a flood of bad memories for Luis and for thousands of other Salvadorans who now live in the United States. Their despair has, for the most part, been private. Even in this country they speak openly only with caution — a legacy of the violence that once marked their daily lives.

"My body is here but my mind is back there," said Gilma Cruz, a young mother and college student who attended a special mass at St. Mary's Cathedral in San Francisco the weekend after the priests were killed.

"We are all feeling tremendous loss and pain," said Cruz, who was standing among a small group of Salvadoran exiles. "I can't sleep for more than two hours at a time. I have dreams of soldiers coming to my house."

Although soldiers never appeared at her door in El Salvador, they did visit her uncle. "Soldiers took him away and broke his ribs," she said. "They came back an hour and a half later and told my aunt he was not the person they were looking for."

Mario Galvez, 39, said his preoccupation with the latest news from his country is causing him to make mistakes at work, where he is in charge of

presses at a print shop. "I have been making so many mistakes that at our weekly production meeting people inquired about me," he said. "They asked if I was on drugs."

SUCH EMOTIONAL responses to recent events in El Salvador do not surprise Tato Torres, a psychotherapist with ties to the Bay Area Salvadoran refugee community.

"I am seeing a picture of depression, lots of anxiety, difficulty sleeping, difficulty concentrating and changes in mood," Torres said. "With the killing of the priests, many exiled Salvadorans share a bigger sense of vulnerability for their families back home. People feel there are no clear boundaries to the killing. Who is safe?"

According to Alexis Olian of the Central American Refugee Center, the Bay Area is home to an estimated 80,000 to 100,000 Central American refugees, making it the third-largest Central American community in the U.S. (after Los Angeles and Washington, D.C.)

Felix Kury, a San Francisco State University lecturer and a psychotherapist who works with the Salvadoran community, said he fears widespread emotional disturbances among community members, most of whom had some kind of traumatic experience in El Salvador. Recent events, he said, can trigger "flashbacks" to similar violence in one's own past.

"It will be harder on the community in a week or two, once the news is off the front pages and people feel more isolated," he said. "The most extreme way to deal with denial of the pain is through the use of alcohol or drugs. We have a problem with some members of the community trying to numb themselves."

Luis, for one, admitted to having an alcohol problem soon after he arrived in the United States. Now he has become more politically active in this country, attending protests over U.S. policy. "I feel better," says Luis. "At least I'm doing something." Many Salvadorans complain about feeling helpless, but most, unlike Luis, shun political protests.

Brian Covell, a teacher at St. Paul's Catholic High School in San Francisco, counsels many Salvadoran students

and their parents. He said the Salvadoran refugees are "in no man's land. They are trying to make it economically. They have no legal status. Being politically active is a real threat."

Said one Catholic nun who asked not to be identified, "Getting Salvadorans to feel comfortable that the death squads are not after them even in this country is difficult."

Galvez, who volunteers at the Central American Refugee Center, the largest church-funded refugee center in San Francisco, said people are afraid to leave their names and addresses at the center because they fear the Immigration and Naturalization Service will get them.

Olian said that despite the lack of precise statistics, it seems likely that most Salvadorans here do not have legal immigrant status. Many arrived in the U.S. in around 1982, after a guerrilla offensive and subsequent military crackdown increased the violence in El Salvador. Most of those arrived here after the cutoff date for amnesty under the 1986 immigration law, and few were granted political refugee status (about 3.5 percent of those who applied).

Although many Salvadorans are reluctant to take public actions for fear of the INS — or because they are afraid their actions here could affect their families in El Salvador — the Central American Refugee Center is finding other ways for them to help. "This week," said Galvez, "we are asking people to donate one day's salary for medicine and relief efforts. A Salvadoran electronic engineer came by and said, 'I will give you money, but I will not do anything in public.'"

Many Salvadorans also attended church vigils and masses the weekend after the priests were killed. At a recent demonstration calling for a halt to the bombing and for immediate negotiations, Galvez said people came out onto their balconies and shouted "denuncio, denuncia," a denunciation of the Salvadoran government. Galvez said that was a hard step for many Salvadorans to take.

But for Gilma Cruz, protesting in public — at Mission and 24th streets — was a kind of therapy. "You don't talk politics in El Salvador, sometimes not even among your own family. Now I am doing it, now, after ten years and 70,000 dead."

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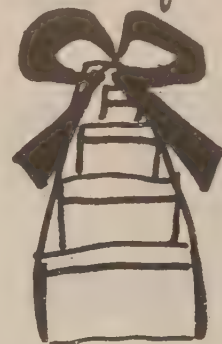
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HOLIDAY GIFT GUIDE

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Shopping in the Coast
A guide to socially
responsible gift-giving
Classes that make
good gifts
What's hot in town
Traditional holiday events
Solstice celebrations
Shop window
of the week



Tourists taking photos in the fog from Marin's Conzelman Road; portion of a photo by Mark Klett in 'Headlands: The Marin Coast at the Golden Gate.'

Presents in Print

*Our picks for holiday gift books, from The Complete Monty Python
to photographs of the American West*

FOR MANY of us, there's nothing as satisfying as getting a new book. A good, solid, well-made tome promises not only hours of engrossing reading, but a certain smug happiness that comes from just hefting it in your hands, or paging through it to look at the photos or admiring it as it sits on the shelf.

Choosing a book to give as a gift can be difficult, but if the recipient is a book-lover, it can also be the most fun, because you know you've found something they'll really treasure. This year, Bay Area bookstores are again offering a wealth of selections, from national best-sellers to excellent volumes from local writers and artists.

There's no substitute, of course, for browsing the bookshelves yourself, but to give you an idea of what's available, below are some of our reviewers' favorites from this year's crop — ranging from photography books, biographies and cookbooks to novels, histories and political resource books.

TO MAKE IT HOME: PHOTOGRAPHS OF THE AMERICAN WEST. By Robert Adams. Aperture Press, 176 pages, \$75.

This book is a superb overview of Colorado photographer Robert Adams' 20-plus years of work, including images from this English Ph.D.'s ten previous photography books. Adams is best known for his environmentally conscious landscapes of the modern American West, which tend less toward the majestic monuments and more toward everyday sights and activities. While Adams, in the book's opening acknowledgements, agrees with his editor's statement that "photography isn't the important thing," his images couldn't come across as strongly as they do if photography *wasn't* very important to him.

Like San Francisco photographer Robert Dawson, Adams' works show a strong concern for the land, and do, if you want them to, contain messages. Man's overt and often obtrusive

presence in the West, for instance, is apparent right from the book's opening images. It begins simply — barns, symmetrically plowed fields — but slowly grows, encompassing abandoned drive-ins and tract housing developments, and eventually graffiti on hillside boulders, annoying high-tension wires and trash scattered along the interstate.

Adams may be critical of the destruction, but, as a man living in the West, he certainly can't deny that he's a part of this modern development. He's simply out to portray the West as it looks on a daily basis — without an "epic" style, but with sincere grace — and it's a type of imagery he's mastered. "For a shot to be good," he says in his notes at the book's end, "suggestive of more than just what it is — it has to come perilously near being bad, just a view of stuff." His shots of Colorado suburbia at night, for example, taken from his 1985 book *Summer Nights*, may come "perilously near" banality, but by treading that fine line

he's able to find a hidden beauty — a calm I'm reminded of from my own nighttime walks through suburban Ohio.



This collection recognizes an artist who is unquestionably one of America's most significant landscape photographers. His modern West is one we've seen from car windows and along highways, but what makes his pictures transcendent is the hope they offer: That, with a little effort on our part, a little digging beneath the surface, we may find that beauty still reigns supreme in the American West. "Everything is spectacular in its own way," writes Adams. "It's all valuable. It's all of a piece." — *Kurt Wolff*

HEADLANDS: THE MARIN COAST AT THE GOLDEN GATE. By Miles DeCoster, Mark Klett, Mike Mandel, Paul Metcalf and Larry Sultan. University of New Mexico Press, 148 pages, \$39.95 clothbound, \$19.95 paper.

To folks in the Bay Area, the immediate proximity of the Marin County headlands means they're often taken for granted. It's too easy to forget, or even

continued page 23

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HOLIDAY GIFT GUIDE

Books

continued from page 21

miss, how much more there is to the place than a few picturesque coastlines. This "guidebook," however, a collaboration among five diverse artists commissioned by the Headlands Center for the Arts, should change all that. In words and pictures both new and old, it explores the area's crazy history. For starters, consider that the headlands now represent perhaps the only U.S. military occupation that nearly everyone would agree was positive — because the military, no longer there, managed to keep the commercial developers out.

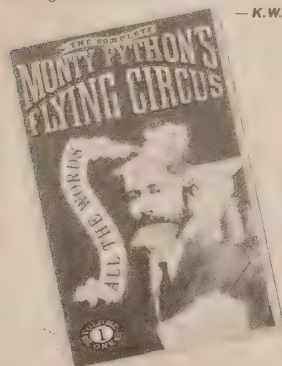
Photographers Mike Mandel and Larry Sultan have compiled some amazing archival images that document the area's military buildup — photos of the guns, tunnels, batteries and other odd constructions that forever changed the area's appearance. These shots capture scenes ranging from the blasting open of a hilltop in 1938 to make way for some 16-inch guns that the army fought long and hard to acquire, to the cutting up, for scrap metal, of these same guns ten years later.

In a highly readable text by Paul Metcalf, we get the lowdown on the area's use and abuse by its many occupants over the years, as well as its physical habits, its weather and its wild-life. He spends a lot of time on the U.S. military, including not only a chronological rundown of what happened when, but also lots of interviews with the men who worked there.

Punctuating all of this is Mark Klett's trademark large-format Polaroid photography, which, set next to the historical images and texts, gives the book a decidedly contemporary tone. Nowadays, tourists take pictures of the city and the sea from the hilltops, while their kids climb freely over the dismantled batteries and buildings — the original shape of most of them long stripped down and weathered away. Empty window frames, abstract concrete forms, abandoned roadways and lots of graffiti make the area something of a surreal sculpture garden — a perfect symbol of a retreated military.

Miles DeCoster was responsible for putting all this information together in a cohesive design, and the result goes way beyond the borders of your typical guidebook. Far from the dull static of a coffee-table picture book or a dry history text, it's not only a stunning and informative portrait of the headlands themselves, but also the successful result of a fascinating collaboration among five visionaries.

— K.W.



ALL THE WORDS: THE COMPLETE MONTY PYTHON'S FLYING CIRCUS (volumes I and II). Pantheon Books, 325 pages and 349 pages respectively, \$12.95 each.

Mr. Bun: What have you got, then?
Waitress: Well there's egg and bacon; egg, sausage and bacon; egg and spam;

egg, bacon and spam; egg, bacon, sausage and spam; spam, bacon, sausage and spam; spam, egg, spam, spam, bacon and spam; spam, spam, spam, egg and spam; spam, spam, spam, spam, spam, baked beans, spam, spam, spam and spam; or lobster thermidor aux crevettes with a mornay sauce garnished with truffle pate, brandy and a fried egg on top and spam.

Mrs. Bun: Have you got anything without spam in it?

Waitress: Well, there's spam, egg, sausage and spam. That's not got much spam in it.

Whistler: Your highness, you are also like a stream of bat's piss.

Prince: What?

Whistler: It was one of Wilde's. One of Wilde's.

Oscar: It sodding was not! It was Shaw!

Shaw: I...I merely meant, Your Majesty, that you shine out like a shaft of gold when all around is dark.

And now, for something completely different... Well, maybe you had to be there. Let's get right to the point: Either you like this stuff (in which case you are an intellectually superior being with a finely honed sense of humor) or you don't (in which case you probably put parsley on your spam).

For those who fall into the first category, this two-volume set of the complete works of Monty Python's Flying Circus is the very essence of a perfect gift. It will keep the recipient entertained and out of your hair for months, although you may be forced to listen to endless dialogues in horribly mangled English accents and rousing renditions of "I'm a lumberjack and I'm OK."

At the very least, you can rest assured that there's something here to offend absolutely everybody. Besides, it's another way for the Python crew to shamelessly squeeze even more money out of a series that's been out of production for an awfully long time.

— Tim Redmond

ON THE PASSAGE OF A FEW PEOPLE THROUGH A RATHER BRIEF MOMENT IN TIME: THE SITUATIONIST INTERNATIONAL, 1957-1972. Edited by Elisabeth Sussman. MIT Press, 200 pages, \$25.

Despite its influence on the art movements that came after it, the avant-garde Situationist International remained relatively unknown until this spring, when a major retrospective of situationist work was held at the Centre Georges Pompidou in Paris. Now the attention of the art world is finally swinging around to this obscure group of writers, artists and filmmakers that nevertheless managed to prefigure many of the ideas that concern artists today.

Founded in Northern Italy in 1957, the Situationist International drew together artists and writers from all over Europe in the first contemporary art movement to deal with issues like mechanical reproduction, mass media and the commodification of art. The movement reached its peak visibility in the late '60s, when events like the May '68 student riots in Paris made the avant-garde think, for a moment, that its dream of actively transforming society was about to be realized.

From its beginning, the Situationist International advocated a brand of activism that combined both art and politics. In an introductory essay, Peter Wollen explains how the idea of situations is the keystone of the movement's utopian vision. "Artists were to break down the divisions between individual art forms and create situations, constructed encounters and creatively lived moments in specific urban settings, in-

continued page 25

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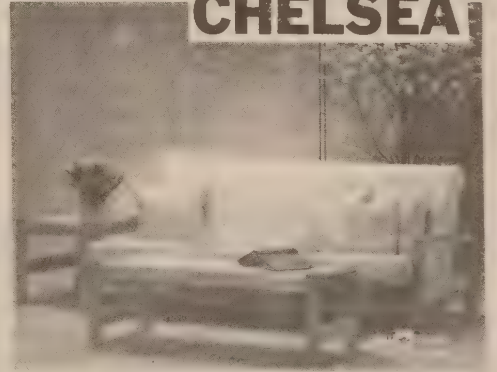
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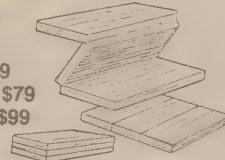


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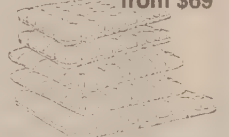


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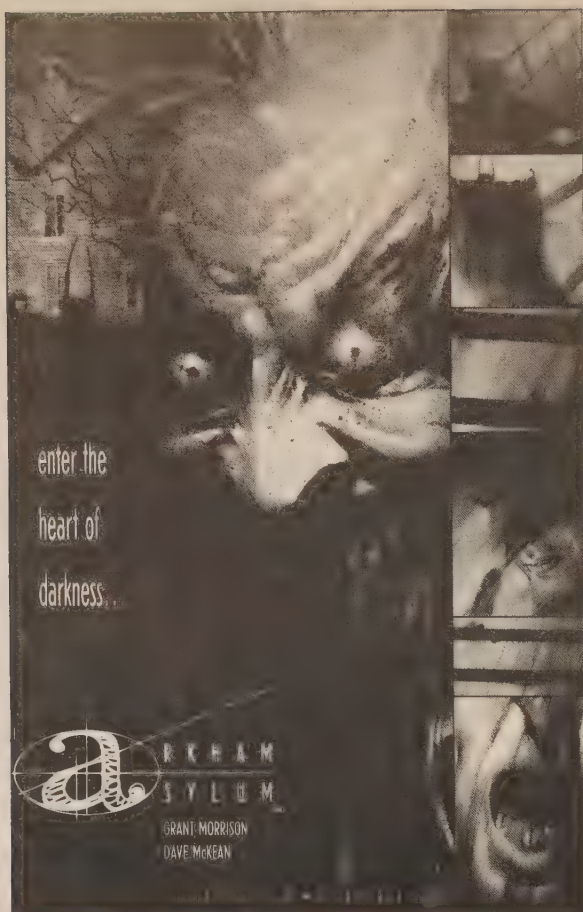


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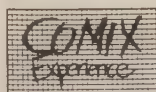
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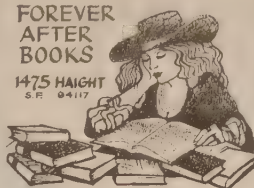
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HOLIDAY GIFT GUIDE

Books

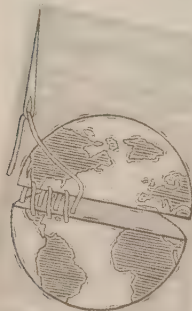
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stances of a critically transformed everyday life."

The situationists were successful in remaining an underground movement partly because much of their work was done in the form of posters and comic books, and partly because of their own determination to remain subversive. As members of an avant-garde movement, they have yet to be overtaken — at a time when Jackson Pollack was still dribbling paint, the situationists were preaching the necessity of plagiarism and appropriation, the subversive marriage of image and text and the ideal of "revolution in everyday life."

The critical essays in this book, however useful and informative they might be, are only half the story. As a catalogue of situationist work, *On the Passage of a Few People Through a Rather Brief Moment in Time* reproduces a gratifying number of the movement's posters, photos, paintings, film stills and texts. Readers who might be tempted to skip chapters with headings like "Urbanism as Will and Representation" will still be drawn in by the beautiful reproductions of writer and filmmaker Guy Debord's *Memoires*. Photos of work by contemporary artists like Barbara Kruger and Jenny Holzer show, more than any essay could, the extent of the movement's influence even today.

— Heather Mackey

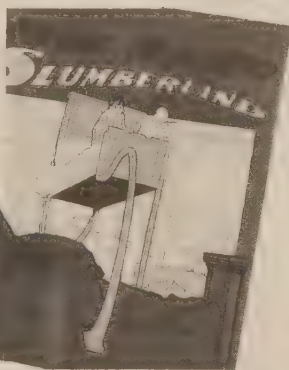


with hundreds of internationalists who work in this country and abroad (many are from the Bay Area). The numerous varieties of work discussed include alternative travel, financial assistance, human rights, sister-city programs and trade organizations.

Nearly one-third of the book is a resource guide, listing the names, addresses, telephone numbers and brief descriptions of more than 300 groups that work on Third World issues. For an organizer, a researcher or journalist, the resource guide alone is worth the price of the book.

Co-authors Medea Benjamin and Andrea Freedman freely admit this is not a definitive work. It is, they say, meant to begin a discussion of internationalism. It's also a beginning of sorts for Global Exchange, a San Francisco-based nonprofit founded this year to promote internationalism. The authors are Global Exchange co-founders: Benjamin was previously a research analyst at Food First/Institute for Food and Development Policy; Freedman has worked for Food First/IFDC and for the World Affairs Council. *Bridging the Global Gap* can be purchased through Global Exchange, 2940 16th St., suite 307, SF 94103, 255-7296.

— Craig McLaughlin



THE COMPLETE LITTLE NEMO IN SLUMBERLAND, VOL. 2. By Winsor McCay. Fantagraphics Books, 90 pages, \$29.95.

Talk about going back to the future! If you thought Salvador Dali invented graphic surrealism, or Monty Python invented modern humor, you've got a surprise in store. Check out Winsor McCay, a man two or three light-years ahead of his time.

In the first decade of the present century, McCay created a series of comic strips for the New York Herald that turned reality on its head, and at the same time managed to gain a huge following. Some say the best of these strips was entitled *Little Nemo in Slumberland*, and the peak years of *Little Nemo* (1907-1908) are contained in this new collection, edited by Richard Marschall. Skip the horribly written and irrelevant introduction and dive straight into the dream world of *Little Nemo* and his pals Flip, the Princess and the Imp. Beautifully reproduced in the original full-color, Sunday-comics format, McCay's draftsmanship pulls you right into Nemo's head as he explores the surreal environs of Slumberland.

The basic format is deceptively simple: The strip always begins in the midst of a dream, and the action becomes ever more bizarre, until the final frame in which Nemo is shown waking up in his "real" bedroom. McCay's brilliance shines most brightly when that line between waking life and dreaming life is hard to place. The direction of action, the cadence of dialogue — even the contrast between the exacting art-

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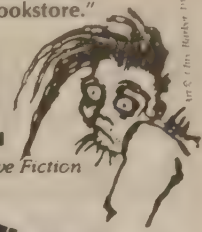
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BRIDGING THE GLOBAL GAP. By Medea Benjamin and Andrea Freedman. Seven Looks Press, 338 pages, \$11.95.

For the political pragmatist on your list who doesn't even own a coffee table, *Bridging the Global Gap* is a great alternative to the usual coffee-table books. It's exactly what its subtitle says it is — "A Handbook to Linking Citizens of the First and Third Worlds."

This volume is a primer and guidebook to the burgeoning internationalist movement — organizations and individuals who have "taken foreign policy into their own hands." The dedication is to Samora Machel, the first president of Mozambique, who called international solidarity "an act of unity between allies fighting on different terrains toward the same objectives."

In the Bay Area, perhaps the best known of many examples of internationalism are the hundreds of people who have worked in Nicaragua and other Central American nations. Ben Linder, who was killed by Contras for lending his engineering skills to Nicaraguan farmers, was an internationalist, as is Jennifer Jean Casolo, the human rights worker arrested under suspicious circumstances in San Salvador for allegedly hiding arms for the guerrillas.

Don't expect deep academic analysis from *Bridging the Global Gap*. The bulk of its text is devoted to interviews

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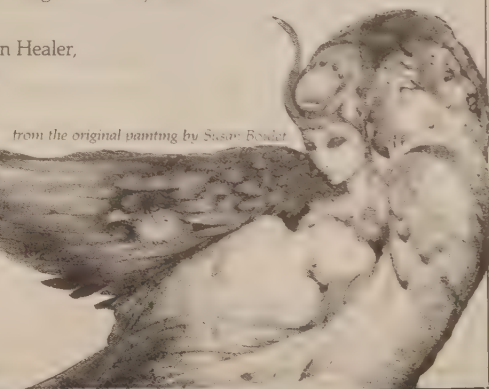
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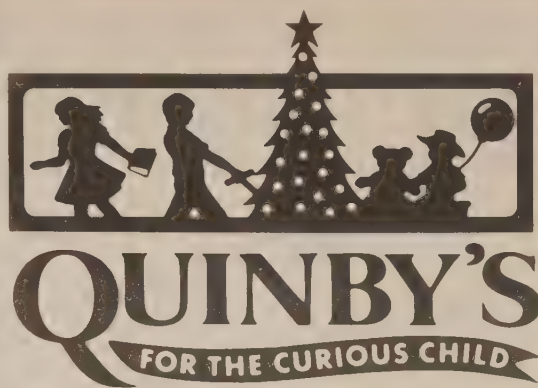
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HOLIDAY GIFT GUIDE

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continued from previous page

work and the sloppy lettering (which is often crammed sideways into the voice balloons) — all convince you that you're in a dream. Logic fails you, and yet you keep going wherever you're led, never quite sure if you've already woken up.

The humor found in *Slumberland* is the most basic and powerful of all humor — discovery of the unexpected and irrational. Sixty years later, Monty Python would take us on a similarly madcap ride on a stream of consciousness where logic doesn't apply. By that time, however, McCay's pioneering work was all but forgotten.

In recent years, Winsor McCay and *Little Nemo* have been rediscovered, and, amazingly, the strips remain contemporary. The publication of this loving collection of the original *Nemos* from the beginning of the 20th century will surely guide a new generation of artists into the 21st.

— Steve Farley

Erotic by Nature



EROTIC BY NATURE. Edited by David Steinberg. Shakti Press/Red Alder Books, 212 pages, \$35.

For the last decade or so, feminists and other progressives have been debating the issues of pornography, censorship and whether or not the presentation of sexual imagery is in fact a political issue at all. Out of this debate has emerged new forms of sexual materials — collections of women's fantasies, lesbian pornography, attempts at "tasteful" erotica. One tongue-in-cheek catchphrase goes: "Pornography is what turns you on; erotica is what turns me on."

One recent collection, *Erotic by Nature*, is varied enough to appeal to both you and me. In size and attractiveness (and price), it fits into the genre of coffee-table books. Editor David Steinberg put together this collection of photographs, drawings, short stories and poems with an eye toward arousing both men and women, and with the goal of proving that sexual imagery need not be so sordid it gets buried beneath the mattress. As stated in the introduction, Steinberg wanted "an alternative to pornography, something strong and sexy that touched the heart of sexual experience with aliveness, perception, subtlety and depth."

Many of the photos are exquisite: A woman with one breast, a tattoo decorating the space where the other had been, throws her arms joyously to the sky; three nipples, each startlingly unique, touch one another; pitch-black hands grasp a pale ivory torso. Others, as explicit as anything in *Hustler*, are no less exquisite: men with men, men with women, women with women, individuals masturbating, even a few threesomes.

The written material ranges from subtle to daring. In the latter category, "The Dozen Kisses," by C.M. Decamin, describes an encounter between a woman and a 16-year-old male pros-

stitute. In "waking from a nap," poet Lani Kaahumanu deftly cuts through the labels of "exhibitionism" and "voyeurism" to unravel the layers of pleasure lovers derive from watching each other.

Subjects run the gamut of male/female, gay/straight/bi, black/white. The only unrepresented group is the elderly — an unfortunate omission reflective of our tendency to view older people as sexless. Contributors also cover a wide range, including such sexual pioneers as Tee Corinne and Marco Vassi, poets like James Broughton and Lyn Lifshin, and lesser-known artists.

While for some displaying *Erotic by Nature* on their coffee tables may constitute an act of supreme courage, hauling sexual imagery from beneath the sheets will no doubt make for stimulating conversation over the egg nog. The beauty of this book is that it will find a home in both bedroom and living room.

— Marcy Sholner

FAR EASTERN COOKERY. By Madhur Jaffrey. Perennial Library, 320 pages, \$17.95.

SOUTH AMERICAN COOKING. By Barbara Karoff. Aris Books, 229 pages, \$18.95.

If you're in the market for compendia of recipes from different regions of the world, two welcome additions have appeared on ethnic cookbook shelves. Madhur Jaffrey's *Far Eastern Cookery* is the latest of her contributions to the appreciation of Asian foods. Best known for her cookbooks on Indian foods, Jaffrey has here expanded her repertoire to include nearly all of the Far East — the cuisines of Japan, Korea, Hong Kong, the Philippines, Vietnam, Indonesia, Malaysia and Thailand are all covered. She's a charming writer (read her description of a durian) who entices us to travel with her culinary tours of faraway places.

The book is organized into a series of introductions to the eight cuisines, followed by brief chapters on techniques and equipment. The lion's share of the text, however, consists of recipes, from first courses through desserts. The recipes are clear and easy to follow, and Jaffrey encourages all to try to cook at home those dishes we're accustomed to eating in Asian restaurants.

Given the ingredients, anyone can cook this food. Try fish braised in tea from Vietnam, marinated broiled beef strips (bulgogi) from Korea, Malaysian duck braised in wine, or knockout knuckle from the Philippines. Included are a number of more or less standard Asian dishes familiar to Americans, including Thai curries, Indonesia's gado-gado, chicken teriyaki and yakitori from Japan — even a paella from the Philippines. A glossary is provided, illustrated with photographs, so the novice can see what to look for in Asian markets. If you're looking for an all-purpose introduction to East Asian foods, this book is an excellent choice.

Even today, with so many restaurants representing the cuisines of many Central and South American nations, there still seems to be a tendency to equate any Latin American cooking with the more familiar Sonoran cooking of northern Mexico. Nothing could be more inaccurate, as Barbara Karoff's *South American Cooking* illustrates. An enormous diversity of tastes and ingredients is represented in the cuisines of South America, few of which resemble anything from Mexico.

The book begins with a series of introductions to the foods of South America, including a section on national preferences. Here we learn about arepas, Colombia's and Venezuela's griddle cakes that resemble fat corn tor-

tillas, and carbonadas, baked stews from Argentina and Uruguay. Recipes and menus occupy most of the book. Brazilian recipes are especially well-represented, including vatapa, a Bahian seafood stew, and feijoada completa, Brazil's purported national dish. Bolivian peanut dumpling soup, corn and tomato pudding from Ecuador, fresh apple soup from Argentina and rabbit braised in coconut milk from Colombia are typical samples of the dishes of other South American regions. There's even a recipe for cuy, Peruvian guinea pig.

The last part of the book, entitled "Origins and Influences," is a feature that distinguishes this book from most others. The influences described include those of indigenous peoples, Africans and Europeans, with a bit of history punctuating the discussion of tastes. One aspect of the book I could do without is Karoff's tendency to overstate her personal tastes — for instance, her dislike of yuca in any form. I, on the other hand, would get out of my deathbed for yuca, as would millions of people who eat it every day. All in all, however, the book is a successful attempt at introducing some of the more interesting cuisines found anywhere in the world.

— Bob Patterson



LOUISE BROOKS. By Barry Paris. Alfred A. Knopf, 550 pages, \$24.95.

The first Louise Brooks film I ever saw, an early Howard Hawks effort called *A Girl In Every Port*, had a pretty corny plot. In fact, everything about it seemed utterly forgettable, until Brooks made her entrance, and the audience collectively caught its breath.

She wasn't the most classically beautiful of actresses, but her sleek dancer's physique, dark bobbed hair, snapping black eyes — her whole bearing — were almost shockingly modern. And it was more than just her appearance: Onscreen, Brooks exuded something that was ultimately undefinable, though it contained, among other things, a big wallop of sex, a core of intelligence and a streak of rebelliousness. What it was most of all was mystery — you simply couldn't put your finger on Louise Brooks.

Barry Paris's new biography of Brooks can't quite put its finger on her, either, but it's a fascinating study of a fascinating woman nonetheless. I also think it's an important take on a different side of Hollywood and its early "glamour" years. Many of the books dealing with this era are so admiring, so sucked in by the glitz and powerful personalities, that the really unsavory stuff gets glossed over.

Don't get me wrong; this isn't another sleazy screw-and-tell saga. Brooks, and her biographer, don't mince words about the people involved, but the book isn't sensationalist or gossipy, just a warts-and-all portrait. And the picture can be quite ugly, especially from a woman's point of view. The film world (in fact, the entertainment world in general) that Brooks knew was about power, wealth and sex — or rather, as she put it, about men whose lives were devoted to getting them. There were

tough women who learned to play the game well, but there were those, like Clara Bow, who were destroyed. What's really appalling was how young these girls were — many got their start in the business around age 16 or younger (Brooks started as a dancer at age 15) and were considered past their prime by their early 20s.

Brooks herself had a string of affairs with rich and powerful men, but wasn't interested in parlaying them into wealth or status for herself. Her motivations, beyond liking sex, are never made very clear (emotional problems concerning her mother and a childhood molestation are hinted at), but it is clear from her later writings that she grew to resent what she saw as whoring for the rich and powerful.

There's a lot more to the book, of course. Brooks's own personality, her successes and failures and her ultimate self-destructiveness make up the heart of the narrative. Reading *Louise Brooks* can be frustrating and sad; it's difficult to understand how such a talented, intelligent, observant woman could have destroyed her own life to the extent she did. But no biography can explain a person, especially one so complex, and we should be grateful to Paris for presenting such a realistic, thoughtful portrait of a woman whose voice deserves to be heard. And for a Brooks fan, the photos alone are worth the price of admission.

— Eileen Ecklund

A HISTORY OF THE WORLD IN 10½ CHAPTERS.

By Julian Barnes

Alfred A. Knopf, 307 pages, \$18.95.

To describe a book as charming is kind of like giving a movie a G rating: Publicists can already see the sales plummeting. But English author Julian Barnes always writes with such easy grace and wit, his charm is more like the spoonful of sugar that makes the medicine go down.

A History of the World is, in fact, a heavier book than many recent releases. Nuclear war, racism, injustice, shipwreck and sudden death — it's all here. The 10½ stories, ranging from the time of Noah's Ark to the afterlife, are connected by a series of recurring obsessions — woodworm, rafts, cannibalism and the act of separating "the clean from the unclean."

The first chapter, Barnes's retelling of the story of Noah and his ark, serves as a kind of Rosetta Stone for the rest of the book. Here we meet the humble woodworm, a stowaway on the ark, from whose point of view we witness the wanton destruction of "unclean" animals like the behemoth, the hippogriff and the basilisk by the drunken Noah and his fascistic sons. From here, Barnes treats us to a chapter on the historical raft of the Medusa, followed by a political and art historical exegesis on Gericault's masterpiece; correspondence from an actor in a *Fitzcarraldo*-like film in the Amazon, who barely escapes drowning when his raft capsizes during a stunt; the hijacking of a Mediterranean pleasure cruise and the 1939 voyage of the *St. Louis*, the "Ship of Shame," that, like today's garbage barges, went from port to port, trying to find a country that would let its Jewish passengers disembark. The book ends with a "dream" of Heaven — a place of efficient, bureaucratic wish-fulfillment, where, after millennia of eating breakfast for every meal, playing golf, having sex and meeting famous people, our protagonist finds he can't stand the good times anymore and chooses to die off.

Barnes can be hilarious, like in the chapter where the woodworms of Besancon are on trial for having chewed through the bishop's wooden leg, but he balances it with portraits of human stupidity and self-interest so bleak you'd want to cry if Barnes wasn't there the next minute with a

joke making it all look easy.

— H.M.

LET JUSTICE BE DONE: CRIME AND POLITICS IN EARLY SAN FRANCISCO.

By Kevin J. Mullen.

University of Nevada Press, 244 pages, \$24.95.

Kevin Mullen's wonderfully researched new book focuses on gold rush San Francisco and the vigilante committees that became the law-and-order mechanisms in the rapidly growing city of the 1850s. Mullen's intense scrutiny of records available from the period — including police logs, court records and newspaper accounts — yields a vivid picture of San Francisco during one of the city's most celebrated periods.

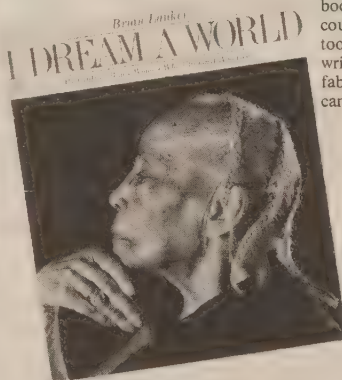
But Mullen's picture of San Francisco is not as rosy as that of many other local historians: The image he recreates of the city at that time is grainier, more complex and decidedly more realistic.

In re-creating such a complex — and I believe more accurate — picture of the city some 140 years ago, Mullen avoids the dull, fact-laden prose favored by too many historians. Instead, with the ample use of anecdotal information, a clear writing style and a sparingly used but appropriate wryness, Mullen has written an immensely readable book, its style reminiscent of that of the late Barbara Tuchman.

Mullen — an ex-deputy chief of the San Francisco Police Department — notes without hesitation that history is for the most part written by, and for, the victors, the most powerful of the day. In his research on the vigilantes, Mullen dispels forcefully the myth that San Francisco was overrun with violent crime, thereby necessitating the creation of the committees to administer justice in lieu of a dysfunctional city government. In his searches of the records, Mullen found no evidence that a crime wave of huge proportions existed. In fact, he argues compellingly that the vigilantes were backed by many of the city's most powerful individuals, who used members of vigilante enforcement gangs to protect their commercial interests in the growing city, while offering the gangs their protection in return.

The book, which includes a long list of notes and a bibliography, is a must-read for San Francisco history buffs and anyone in search of a readable, entertaining account of San Francisco in the bad old days.

— Jim Balderston



I DREAM A WORLD.

By Brian Lanker, Stewart Tabori and Chang.

168 pages, \$19.95.

I Dream a World, a collection of photographs and excerpted interviews with 75 "black women who have changed America," is more than just a great ornament for someone's coffee table — it's educational and inspirational as well as attractive.

Featured within the slick pages are many of the famous women you'd ex-

pect — Rosa Parks, Alice Walker, Oprah Winfrey, Angela Davis. However, there are also some lesser-known, but equally courageous and exemplary figures: Faye Wattleton, president of Planned Parenthood; Anita Powell, the first black mayor in the state of Mississippi; Brigadier General Sherian Cadoria, the highest-ranking black woman in the U.S. armed forces; Josephine Riley Matthews, a midwife for 40 years who graduated from high school at age 74.

Each portrait features a black-and-white photograph of the subject and a one-page excerpt from hours-long interviews conducted by the book's compiler, Brian Lanker. The interviews depict the double-bind oppression of being black and female in the United States. They also depict women of achievement who don't see why blackness or femaleness should deter anyone from attaining their dreams.

While it may seem a bit incongruous for a white male to put together a book on black women, Lanker has done an excellent job. Only the women's voices are presented, and they're voices of strength, intelligence and honesty. And while it may seem sad that, at this late date, we still need books identifying the accomplishments of people of a particular gender and race, *I Dream A World* provides a needed corrective by introducing us to important people whose voices are too seldom heard.

As Lanker says in the preface: The book is "not an attempt to elevate or lower any segment of society, it is merely an opportunity to savor the triumphs of the human spirit, a spirit that does not speak only of black history... this is American history."

— Lisa Cutiler

A BRIGHT, SHINING LIE: JOHN PAUL VANN AND THE AMERICAN EXPERIENCE IN VIETNAM.

By Neil Sheehan. Random House, 890 pages, \$12.95.

If you haven't already heard 10,000 rave reviews of Sheehan's book, you haven't been reading the papers or going to many cocktail parties in the past year. Or maybe you just haven't been paying attention. Either way, the good news is that you no longer have to fork over about \$30 for the hardcover book — and that's very good news indeed.

If you haven't read *A Bright, Shining Lie*, go buy the paperback today — and pay attention. It's one of the most important accounts of the failures of American military thought, foreign policy and interventionism I've ever seen. It's also a wonderfully readable book. Get a copy for yourself, and get a couple as gifts for all your friends: It took poor Neil Sheehan 14 years to write this monster, and he's done a fabulous job. The least rest of us can do is buy the paperback.

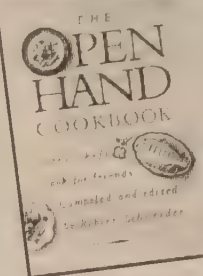
— T.R.

THE ART OF SEXUAL ECSTASY.

By Margo Anand. Jeremy P. Tarcher, Inc. (distributed by St. Martin's Press), \$25.95.

Any discussion of guides to Eastern sexual techniques instantly brings to mind a scene from the movie *Serial*, a

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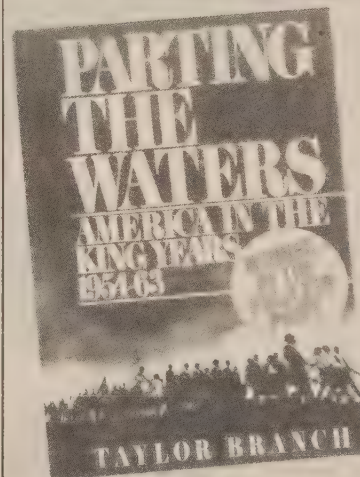
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continued page 42

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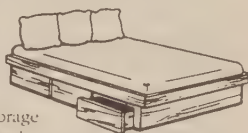
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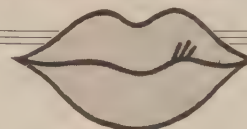
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HOLIDAY GIFT GUIDE



Left: Kate Bush. Below: Opal, the Del Fuegos.



Although lyrically less silly than any of the band's last four LPs, this is the Young Fresh Fellows' best album yet in terms of sheer joie de vivre: Tuneful rock songs with twisted lyrics, a la early Replacements, but a bit less punky, will make this an Oingo Boingo fan's first foray into the real world of rock. De La Soul are the hippest and coolest, and people of all ages can enjoy their rap silliness, but it seems like teenage boys may be the last to find out about them as long as they're confined to alternative and black radio stations. The Buzzcocks were one of the punk era's finest, but they never really made it in America. *Product* showcases three of their early records, and it's a must for people who are as yet unfamiliar with their short, sharp music.

TEENAGE GIRLS WHO LIKE JOHNNY DEPP (No offense, Paula):

The Pixies, Doolittle (Elektra)
The Reivers, The End of the Day (Capitol)

The Vulgar Boatmen, You and Your Sister (The Independent Label Alliance)

It's a strange but true fact that teenage girls have better taste in rock music than teenage guys ever do, and they have it way earlier. Ask any guy in a rock band: They'll tell you they got all their musical knowledge from their older sister, not brother. Teenage guys — even ones who may wise up later — are way more caught up in the image factor of rock than teenage girls, who, as Jim Morrison once noted, often understand what it's all about right off the bat. For these types of girls (and they're not all that rare), all that's necessary is any album that's of good quality and historical interest. That's why this is the category where I've included the records that are just plain the best. The Reivers are a recognizably great bi-gender band that, for some sad reason, only real music fans would be interested in. The Pixies may still be too sophisticated for your regular rock fan, but no hardcore listener can miss the importance of this one. *You And Your Sister* is a delicate and sensitive record that rocks, the kind that could eventually ease the malaise of adolescence — if it didn't inflame it first.

THE SPRINGSTEEN-FAN CONTINGENT (24- to 36-year-old men who have been known to utter the phrase, "Hey — I'm a rocker!"):

The Del Fuegos, Smokin' in the Fields (RCA)

The Fuegos's sub-Springsteen ponderings have one big advantage over those of the Boss: They're more youthful, less deliberate and rock harder. Otherwise, they cover the same topics with the same instruments: There's nothing frightening here, just some good songs set in basic 4/4 time.

THE SOMETIME-COUNTRY MUSIC FAN (24- to 36-year-old women who like Nanci Griffith):

The Jayhawks, Blue earth (Twin/Tone Records)
The Indigo Girls, The Indigo Girls (Epic)

Playing it by Ear

Gina Arnold recommends records for everyone from teenage Metallica fans to your folks

By Gina Arnold

EVERYBODY KNOWS that you can tell a lot about people based on their record collections: What music people like often indicates what clothes they wear, what books they read, how old they are and what products they're likely to buy. Nefarious marketing researchers call this idea demographics; they persecute us by using it to determine what products to advertise where.

But me, I've found a slightly better use for the process. As a service to nervous holiday shoppers — especially people who have loads of unknown nieces, nephews and in-laws on their list — I work backwards. By taking what type of clothing, books and products a person likes and adding in age and gender, I figure out what records they might like for holiday gifts.

Remember, records are the perfect gift for those people whom you're not sure what to get, because even if they have the album or CD, they can always sell it or trade it at the record store for something they really want. That, of course, is a worst-case scenario, however: I've tried to think of records that the members of these demographics would genuinely like, even though, in a couple of cases, they are records that I don't even particularly like myself.

I've also tried to steer clear of records that these demographics would already have, even including, in a couple of cases, the types of albums that such people already have in their collection, for greater ease in defining the demo.

Personal to the Arnold and Kaye families: You ain't gettin' any of these, so if you want 'em, go out and buy them yourselves.

REGULAR TEENAGE BOYS (who have Metallica's And Justice For All in their record collection):

The Beastie Boys, Paul's Boutique (Capitol Records)
Fetchin' Bones, Monster (Capitol Records)
Soundgarden, Louder Than Love (A&M)

Many of these boys may well have worn out their copy of *Licensed To Ill* without subsequently having bought *Paul's Boutique*, the band's follow-up, having perhaps lost interest in the three-year interim since "Fight For Your Right To Party" came out. In fact, *Paul's Boutique* is a much more mature album — and despite being, in-

evitably, less offensive than the more teenage-minded *Ill*, it rocks. Fetchin' Bones takes Led Zeppelin for its role model — but with vocalist Hope Nicholls adding a whacked-out Patti Smith twist to the proceedings. *Louder Than Love* is a Black Sabbath update, and can't fail to please those who like loud hard rock.

TEENAGE BOYS WHO HAVE EVERY EPISODE OF MONTY PYTHON'S FLYING CIRCUS ON VIDEOTAPE:

The Young Fresh Fellows, This One's For The Ladies (Frontier)
De La Soul, 3 Feet High and Rising (Tommy Boy)
The Buzzcocks, Product (3-CD set, Restless)

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HOLIDAY GIFT GUIDE

By Ear

continued from page 29

The Jayhawks are a Minneapolis country-blues outfit with a jones on for Neil Young; songs like "Five Cups of Coffee" and "Two Angels" are surprisingly literate and gentle. They have little in common with other country acts but they sound fabulous to me. The Indigo Girls are a two-woman acoustic outfit that rocks up sensitive-singer-songwriter songs sung from a very, very feminine perspective, the rock'n'roll equivalent of the Virago line of books. Both outfits play music

for those who listen to lyrics.

PARENTS (Moms and dads both, except for the Field family):

Kate Bush, *The Sensual World* (Columbia)
Opal, *Early Recordings* (Rough Trade)

Of course, I always use my own parents as guinea pigs, so I first asked my dad if he'd like the new Tracy Chapman record for Xmas. He sighed. "I suppose so," he said, dubiously. "She's a bit glum, though, isn't she?"

Well, rest assured, Dad, there's plenty of equally sensitive, folky

albums that aren't quite as glum as Trace. Opal's early recordings are steeped with depressive metaphors and sadness, but they are hardly about the ills of the world. In fact, they take place in some dream space that never touches on reality. Kate Bush is also a dreamer, whose pretty voice and sensual songs can take a listener to a galaxy far, far away. These are both infallibly likable records.

YUPPIE MUSIC FANS WHO DON'T GO OUT MUCH:

Daniel Lanois, *Acadie* (Warner)
Rod Stewart, *Storyteller: 1964-1989* (4 CD set, Warner)
Bonnie Raitt, *Nick of Time* (Capitol)

Lanois is U2's and Dylan's most recent producer, an Encoresque atmosphere builder with a strong ear for folk songs and a nice, lilting album about French Canada (sung partly in French). Raitt is your basic blues-belter: This album has a pop overlay to it that makes it a bit more palatable for those who don't want their music messy. Stewart is a great singer of (mostly) great songs whose work deserves to be heard in this setting: CDs one, two and even parts of three showcase a career that deserves reviving. All three of these albums are enjoyable without being particularly cutting-edge.

BORING PEOPLE WHO HATE RECORDS UNLESS THEY'VE HEARD OF THE BAND ALREADY:

The Kinks, *UK Jive* (MCA)

Please believe me when I say that the inclusion of the Kinks in this category is not meant as a slight on their record. It's just that there's a certain type of person who bought three records this year: Bob Dylan's *Oh Mercy*, Neil Young's *Freedom* and the Rolling Stones' *Steel Wheels*. (Some of them also rushed out and got Lou Reed's *New York* and Tom Petty's *Full Moon Fever* when they read *Rolling Stone's* Top 100 of all time list.) If you know people like that, get them this record, if only because a) they'll like it and b) the Kinks deserve to be remembered along with their aged colleagues, because they are way, way better.

ADVENTUROUS PEOPLE WHO ARE WILLING TO LISTEN TO NEW MUSIC:

Various Artists, *Time For A Change* (Bar/None, CD and cassette only)

A fabulous, multi-artist compilation that showcases the work of as-yet-unknown artists like Otis Ball and the Chains, Brian Dewan, the Brothers Kendall, Rage To Live and Kathy McCarty of Glass Eye, this is a diverse, entertaining collection of songs that could keep you humming for weeks — and give you ideas as to what albums to buy in the coming year.

THIS YEAR'S ALL-PURPOSE GIFT ALBUM, FOR THOSE HARD TO FIGURE PEOPLE:

The B-52s, *Cosmic Thing* (Warner)

The B-52s have become the Steely Dan of the 1980s — a band whose music fits in every record collection, who is entirely unobjectionable, whose songs are welcome in every possible context. Sunny, fun, reputable, hip: There is absolutely nothing to be said against them.

Jingle Bell Rock

Holiday tunes, from 'Deck Us All With Boston Charlie' to 'Boogie Woogie Santa Claus'

By Derk Richardson

EVERY YEAR about this time, a few holiday music freaks who don't know the meaning of recovery can be spotted pawing through the special seasonal bins in all your favorite local record stores. We're looking for some nugget to add to collections anchored by Phil Spector, John Fahey, Sinatra, Stan Kenton, Bing, the Motown, reggae, blues, punk, R&B and country collections, and scores of obscure Christmas and Hanukkah LPs and singles. We can always count on the major labels to cajole their big stars into laying down some yuletide tracks for the market. So this year we have jazz trumpet phenomenon Wynton Marsalis sending a *Crescent City Christmas Card* (Columbia), joined on a repertoire of traditional and modern carols by clarinetist Alvin Batiste, pianist Marcus Roberts and many others. Vocalist John Hendricks jumps on for "Sleigh Ride" and soprano Kathleen Battle sings "Silent Night."

The most interesting treats tend to show up on independent labels, such as Kicking Mule, which reissued a spate of traditional acoustic music albums, including Madeline MacNeil's *The Holly and The Ivy* and *Christmas Comes Anew*, ringing with dulcimers and voice; Seth Austen's guitar solo album, *Christmas Day in the Morning*; Golden Bough's Celtic-flavored *Winter's Dance*; and Pastime With Good Company, *Dulcimer Music for the Christmas Season*, "Featuring a Goodly Company of Dulcimer Players."

The king of the yuletide beasts, however, is Southern California's Rhino, the red-nosed record company. The inexhaustible archivists down there came up with one disc of new material, *Have Yourself A Merry Little Christmas*, which includes two songs each from The Roches, ("Adeste Fideles," "Angels We Have Heard On High"), Nicolette Larson and Dr. John ("Silent Night," "Toyland"). Things sag somewhat after that, with Rob Mathes, Eastern Bloc, George Post, Eugene Ruffolo and the Acme Brass Ensemble.

But this year Rhino outdid itself at what it does best, compiling old recordings into theme anthologies. If you have pop tastes, there is *Billboard Greatest Christmas Hits (1935-1954)*, with ten certified

classics, including Bing Crosby's "White Christmas," Gene Autry's "Rudolph, the Red-Nosed Reindeer," Nat "King" Cole's "The Christmas Song," Spike Jones & His City Slickers' "All I Want For Christmas (Is My Two Front Teeth)," Jimmy Boyd's "I Saw Mommy Kissing Santa Claus" and Eartha Kitt's sinfully sultry "Santa Baby." All these songs have appeared elsewhere, but there's always a call for new packaging. *Billboard Greatest Christmas Hits (1955-Present)* gives you ten more — Bobby Helms' "Jingle Bell Rock," Brenda Lee's "Rockin' Around the Christmas Tree," Elvis Presley's "Blue Christmas," The Drifters' "White Christmas," Charles Brown's "Please Come Home for Christmas," plus novelty hits from Elmo & Patsy and the Chipmunks.

Hipsters' Holiday: Vocal Jazz & R&B Classics has 18 swinging cuts from the black side of the charts, notably Louis Armstrong & the Commanders' 1953 "Cool Yule" and "Zat You, Santa Claus," Armstrong's All-Stars doing "Christmas Night in Harlem," an assortment of characterizations of old Saint Nick — "Santa Done Got Hip" (The Marquees), "Be-Bop Santa Claus" (Babs Gonzales), "Boogie Woogie Santa Claus" (Mabel Scott) and "Dig that Crazy Santa Claus" (Oscar McLollie & His Honey Jumpers) and a list of Christmas wishes — Pearl Bailey hoping for a "Five Pound Box of Money," Lambert, Hendricks & Ross bopping through "Deck Us All With Boston Charlie" and Big John Greer saying "We Wanna See Santa Do the Mambo."

Finally, after all is sung and done, the turkeys are all stuffed and the discarded boxes and wrapping paper remind us how misguided we've been in this spiritual season, it's time to reflect on a *Bummed Out Christmas!*, an even dozen hotline inspirations from the likes of the Christmas Jug Band, Everly Brothers, George Jones, the Staple Singers, the Sonics and others, lamenting that "Somebody Stole My Santa Claus Suit," "Christmas Eve Can Kill You," "Santa Came Home Drunk" or "Santa Got a DWI," celebrating "Christmas in Viet Nam," "Christmas in Prison" and "Christmas in Jail," and warning us, "Don't Believe in Christmas." Don't worry, it'll be over soon.

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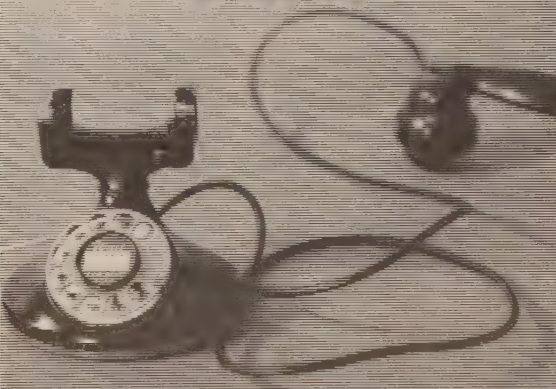
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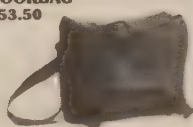
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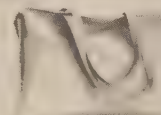
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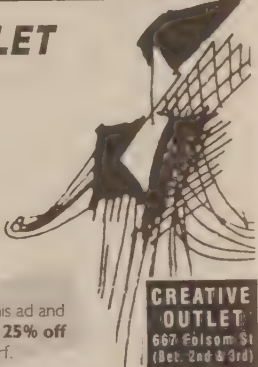


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HOLIDAY GIFT GUIDE

Under Wraps

Tribute albums and artists' collections make perfect musical gifts

By Derk Richardson

David Bowie, *Sound + Vision* (Rykco).

The gift package of the year, for fans of Ziggy Stardust aka The Thin White Duke nee David Jones, is David Bowie's *Sound + Vision* (Rykco), a spectacular boxed set of three CDs or cassettes, or six vinyl LPs. The 47-song extravaganza (plus three bonus tracks and a video of "Ashes to Ashes" in the CD version) is the overture to Rykco's impending marathon of Bowie reissues — every album from *Space Oddity* through *Scary Monsters*. The material opens with a rare *Space Oddity* demo from 1969 and covers every glitter, glam, Philie soul and experimental phase of Bowie's career through 1980's *Scary Monsters*. Previously unreleased live tracks, B-sides, outtakes, singles and cover versions (Springsteen's "It's Hard to be a Saint in the City") make this a must for Bowie fans, an intriguing survey for the curious.

Muddy Waters, *The Chess Box* (MCA).

For blues aficionados, MCA's release of the latest and perhaps most crucial archival collection, Muddy Waters' *The Chess Box*, will be a denouement if they already own the Japanese P-Vine anthology of the same name. But while the import box is a boggling 11-LP set (plus bonus disc), with a booklet in Japanese, the MCA version is pared down to a very reasonable six LPs, including ten previously unreleased tracks and a fine 32-page historical booklet in English. The new digital remastering emphasizes the drama of McKinley Morganfield's incomparable blues performances, which range from transitional Delta-to-Chicago tracks

from 1947 and '48, through a variety of classic Waters' bands in the '50s, '60s and early '70s.

The Band, *To Kingdom Come* (Capitol).

Any true fan of a band as great as this one knows that even "The Definitive Collection" is no real substitute for all the original albums. In the case of Robbie Robertson and company, it's hard to break up such singular works as *Music From Big Pink*, *The Band* and *Stage Fright* without losing something by way of context. Yet the songs — Robertson originals and definitive cover versions — are so strong, and The Band's sound so unique in the history of rock, that *To Kingdom Come* takes on a viable life of its own. Of the 31 tracks, only three — "Back to Memphis," "Loving You is Sweeter Than Ever" and an alternate version of "Endless Highway" — were previously unreleased, and the later years are weaker than the turn of the decade from the '60s into the '70s. But there is always something to derive from the way The Band played such classics as "Up On Cripple Creek," "Rag Mama Rag," "King Harvest (Has Surely Come)," "Daniel and the Sacred Harp" and "Life is a Carnival."

Duke Ellington, *The Private Collection* (Atlantic).

The Ducal completist must have the ten-CD or -cassette collection that Atlantic released this year: Duke Ellington, *The Private Collection*. Culled from recordings that Ellington produced and kept in his own possession, these dance concerts and studio sessions date from 1956 to 1971. Although they may not represent what many consider to be the Duke's best

bands, they are far more than scrapbook sketches and curios. Included are such long compositions as "The Degas Suite" and "The River," varying treatments of Ellington standards, live dance recordings from California and scores of brilliant solos by such long-time bandmembers as Johnny Hodges, Cat Anderson, Cootie Williams, Paul Gonsalves, Harry Carney, Ray Nance and Clark Terry. No collector should be without it, and even less fanatical jazz fanatics will be fascinated by these glimpses into one of the great musical geniuses of our century.

Various artists, *Time Between: A Tribute to the Byrds* (Imaginary).

Nostalgia for the rock 'n' roll past, as short as it may be, is reaching ridiculous proportions. Tribute albums are cropping up like politicians at a disaster site. But a few, like *The Bridge* homage to Neil Young, are worth checking out, both to hear new bands and to appreciate the influence of certain twisted geniuses. *Time Between: A Tribute to the Byrds* (Imaginary), is harder to find, but worth the effort if anyone on your holiday list is addicted to the chiming guitars, interlocking harmonies and folk-country-psychedelic-rock brew concocted by Roger McGuinn and his myriad flock. Giant Sand, Richard Thompson with Clive Gregson and Christine Collister, Dinosaur Jr., Miracle Legion, Thin White Rope, The Icicle Works, Static, the Moffs and others offer their accounts of what it would be like to be a Byrd, on material ranging from the predictable to the obscure, including "Eight Miles High," "Mr. Space Man," "I'll Feel A Whole Lot Better," "Change is Now," "Thoughts and Words," "Here Without You," "All the Things," "Draft Morning," "Wild Mountain Thyme," "Triad/Chestnut Mare," "Hickory Wind" and eight others.

Various artists, *Altazor* (Redwood). Jova Stojilkovic "Besir" & His Brass Orkestra, *Blow "Besir" Blow!* (GlobeStyle).

Ivo Papasov and His Bulgarian Wedding Band, *Orpheus Ascending* (Hannibal).

For those music-loving friends who are always impressing you with their world-music hipness, pulling out the latest "cutting-edge" commercial releases, whether it's Bulgarian women's choirs, Brazilian sambas, David Byrne, Peter Gabriel, Les Negresses Vertes, Djivan Gasparian's Duduk Music from Armenia or Astor Piazzolla's new tango from Argentina, push them over the edge with a few less hyped and sometimes deeper or wilder international sounds. *Altazor* (Redwood) is a beautiful recording of eclectic nueva cancion, reflecting the diverse origins of its four female musicians — Dulce Arguelles (Cuba), Lichi Fuentes (Chile), Jackeline Rago (Venezuela) and Vanessa Whang (U.S.). The instrumental and vocal music of this Bay Area quartet is delicate and graceful but as resilient as the people from whose struggles it derives. Nueva cancion is reality music, springing from often depressing conditions but brimming with hope. *Altazor* plays guitar, tiple, tres, charango, cuatro, bombom cajon, mandolin, bandola, bongo, fulia drums, congas, hand percussion, piano, flute and quena with stately power, and raises an eloquent collective voice on behalf of peace, freedom and justice. On *Blow "Besir" Blow!* (GlobeStyle), Jova Stojilkovic "Besir" & His Brass Orkestra wail through some of the craziest nine-piece dance music that side of New Orleans; that side being the village of Golemo Selo, Yugoslavia. Who knows? Besir's "Kolo" may turn out to be the next dance craze, although Ivo Papasov and

continued page 42

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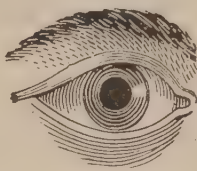
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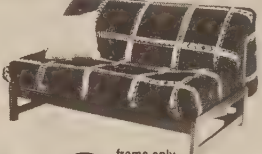
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Superlist No. 466: Classic holiday TV shows

Don't miss the Grinch!

Beyond the tradition of decorated trees and the blinking colored lights lies yet another holiday custom that we anxiously await each year: Those timeless TV classics. From *White Christmas* and *It's a Wonderful Life* to *Rudolph the Red-Nosed Reindeer*, these old favorites are the essence of holiday cheer — and a pretty good time, besides.

The only problem is with TV scheduling: In the midst of the holiday bustle it's too easy to miss the single broadcast of a favorite, and thus be doomed to wait till next year. In order to spare you from this fate, each year we publish a schedule of broadcast times for classic holiday specials. (We reserve the right, however, to define "classic." If you want to know when *The Smurfs* special is on, you'll have to look yourself.)

So whether you plan to sit back for an evening of eggnog and cookies or just want to know when to set your VCR, mark your calendar. Santa Claus is coming to town, and he's bringing all our old friends with him.

Broadcast TV

Babes in Toyland (colorized) (1961; Ray Bolger, Annette Funicello, Tommy Sandy.) Channel 44: Dec. 23rd, 6 pm; Dec. 24th, 4 pm.

The Bells of Saint Mary's (colorized) (1945; Bing Crosby, Ingrid Bergman.) Channel 5: Dec. 24th, 11:30 pm.

A Charlie Brown Christmas (1965; animated.) Channel 5: Dec. 22nd, 8 pm.

A Christmas Carol (1938; Reginald Owen, Gene Lockhart.) Channel 5: Dec. 24th, 9 pm. Channel 9: Dec. 24th, 9 pm. Channel 50: Dec. 18th, 8 pm. Channel 36: Dec. 24th, 8 pm; Dec. 25th, 11:30 am.

Frosty the Snowman (1969; animated.) Channel 5: Dec. 22nd, 8:30 pm.

It's a Wonderful Life (1946; James Stewart, Donna Reed.) Channel 2: Dec. 21st, 7:30 pm. Channel 9: Dec. 16th, 10 pm; Dec. 21st, 10 pm. Channel 11: Dec. 16th, 3:30 pm. Channel 42: Dec. 23rd, 1:40 pm; Dec. 25th, 3:40 pm.

It's a Wonderful Life (colorized) (1946; James Stewart, Donna Reed.) Channel 20: Dec. 17th, 8 pm; Dec. 24th, 1 pm. Channel 36: Dec. 25th, 7 pm.

Miracle On 34th Street (colorized) (1947; Maureen O'Hara, John Payne.) Channel 2: Dec. 15th, 8 pm; Dec. 16th, 1 pm. Channel 50: Dec. 12th, 8 pm.

Nutcracker Ballet (1976; Mikhail Baryshnikov and the American Ballet Theater.) Channel 60: Dec. 19th, 8 pm. Channel 9: Dec. 11th, 7:40 pm; Dec. 17th, 10 am.

Rudolph the Red-Nosed Reindeer (animated) (1951; Alistair Sim, Kathleen Harrison.) Channel 2: Dec. 19th, 8 pm; Dec. 24th, 2 pm. Channel 50: Dec. 18th, 8 pm.

Scrooge: A Christmas Carol (colorized) (1951; Alistair Sim, Kathleen Harrison.) Channel 2: Dec. 19th, 8 pm; Dec. 24th, 2 pm. Channel 50: Dec. 18th, 8 pm.

White Christmas (colorized) (1954;

Bing Crosby, Danny Kaye, Rosemary Clooney.) Channel 44: Dec. 13th, 8 pm; Dec. 17th, noon. Channel 50: Dec. 15th, 8 pm; Dec. 17th, noon.

Yes, Virginia, There is a Santa Claus (1974; animated.) Channel 4: Dec. 16th, 6:30 am.

Cable and pay TV

The Bells of St. Mary's (colorized) (1945; Bing Crosby, Ingrid Bergman.) TBS: Dec. 9th, 5:05 pm; Dec. 24th, 10 pm.

Christmas in Connecticut (colorized) (1945; Barbara Stanwyck, Dennis Morgan.) TNT: Dec. 11th, 1 pm; Dec. 16th, 5 pm; Dec. 24th, 9:45 am. TBS: Dec. 6th, 7:05 am; Dec. 24th, 12:45 am.

How The Grinch Stole Christmas (1965; animated; narrated by Boris Karloff.) TNT: Dec. 9th, 5 pm; Dec. 10th, 7 am. Dec. 18th, 5 pm.

It's a Wonderful Life (1946; James Stewart, Donna Reed.) TNT: Dec. 18th, 5:30 pm; Dec. 24th, 7 am. AMC: Dec. 16th, 2 pm; Dec. 25th, 5:30 pm. Disney: Dec. 25th, 12:30 am and 9 pm; Dec. 26th, 3:05 am.

Miracle on 34th St. (colorized) (1947; Maureen O'Hara, John Payne, Natalie Wood.) TBS: Dec. 17th, 4 pm; Dec. 19th, 7:05 am.

The Nutcracker (The Paris Ballet Opera choreographed by Rudolf Nureyev.) Bravo: Dec. 24th, 2 and 11:30 pm; Dec. 25th, 7:05 pm; Dec. 26th, 12:05 am. (12/6/89)

— Lucia Gervino



GUARDIAN PHOTO BY STEPHEN FARLEY

HOLIDAY WINDOW OF THE WEEK

J. Goldsmith Antiques

TOYS AND ornaments are stuff of the season, and you'll find plenty of both at J. Goldsmith Antiques (1924 Polk, SF) — especially in the windows. The shop specializes in antique toys and holiday decorations (it also carries some new decorations), including German ornaments from 1880 to 1920 and hand-painted ornaments of all sorts.

Each year proprietor Judith Carrasco decorates the store's windows with a multitude of its wares. She's been designing the windows for 21 years (the shop has been on Polk Street for 19), and every year does something quite different. This year, she says, she "really had fun with the small window — it's like a dollhouse, filled with miniatures."

In fact, our team was impressed by the small window, commenting that it's so intricate you could spend hours looking at it. They also enjoyed the big mechanical Santa in front of the store that shakes hands with passers-by.

HOLIDAY TRADITIONS A Russian Christmas

A TRADITIONAL Russian Orthodox Christmas meal is a feast of plenty, spread out for friends and family to share, providing caloric warmth against the cold of a Russian winter solstice. Christmas in Russia is traditionally celebrated on Jan. 7th, according to the Gregorian calendar, although Russians in the United States usually celebrate Dec. 25th. Before the celebrating begins, however, custom requires a meatless fast, start-

ing the first Sunday in Advent.

Early on Christmas Eve, everyone attends church services, returning home to break the fast. When the first star appears in the evening, a light meal can be served. Traditional foods for this are a fruit compote and *kutia*, grains sweet-

The Russian Orthodox Church on Geary Street is a gathering place for the local Russian community.



ened with honey or sugar, dried fruits and walnuts.

The large, celebratory meal can either follow the *kutia* on Christmas Eve or take place the next evening. According to the old tradition, the family places the meal out on a large table and devotes the evening to a communitywide open house, sharing the celebration with friends and neighbors all night. In the United States today this spirit is usually carried on in a more private setting, with invited guests and relatives.

In a typical Christmas meal, a cocktail hour comes first, with tidbits like chicken liver pate, red salmon caviar, piroshki and eggplant caviar. When seated at the table, the next phase of the meal begins, with *zakuski* (literally, "little bites"). After making a toast with a shot of ice-cold vodka, you follow with a bite of *zakuski*: A typical array can include marinated herring, several types of potato salad, dill pickles, marinated mushrooms, fresh ham and more. After the *zakuski*, the true meal begins. Roasted suckling pig used to be the customary centerpiece of the meal, but these days roast goose or pork can be substituted. Traditional des-

serts are *prianiki* (Christmas cookies) or *mazurka*, chewy squares of dried fruits and nuts.

Christmas Day isn't solely devoted to eating, however. Most Russian families attend church services, and of course there are presents to be opened. Children's stockings are filled with *prianiki*, as well as candies and nuts.

In most modern homes, presents are brought by Grandfather Frost, a literal translation of a familiar figure. But in the past it was *Babouschka*, a grandmother figure, who brought the gifts. Some traditionalists also remember the pre-Christian sun goddess, *Kolyada*, whose name is sometimes used as a word for Christmas itself.

After Christmas, the celebration continues with lots of *kutia*, *prianiki* and visiting of family and friends. Young people go caroling, carrying a star as they go from house to house. Special church services continue until Epiphany, with Christmas hymns and special vestments for the clergy. When Jan. 19th finally arrives, there is another church service and a final holiday meal to bring the season to an end.

— Danielle Shriber

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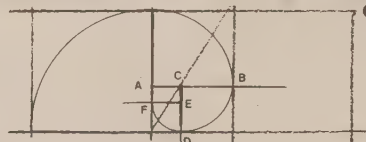
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HOLIDAY GIFT GUIDE

In Search of Software

Art Kleiner's picks for practical — and just plain fun — gifts for your computer

By Art Kleiner

COMPUTERS MAY be far less awe-inspiring than they used to be (now that so many of us take them for granted in our daily work), but they're just as involving. Chances are, if there are heavy computer-users among your close friends and relatives, they've had the machine for a few years, and they've bought most of the software they ever expected to possess. A well-timed computer gift can wake someone out of old entrenched habits and help them build some new ruts instead.

One warning: Buying computer software for people is more painstaking, even, than buying shoes for them. You should know the *exact* specifications of their equipment before you plunk any money down. Some of these games, for instance, run on IBM PC-compatibles — but only with particular types of screen displays. Others run on Macintoshes — but only with a hard disk. If you don't know their machine, you risk buying them a \$30-\$600 door stop.

Though we don't hear about it as much as we used to, innovation has been going on in the software world. Evidence follows. All the products here, including the self-published Music Mouse, are available at computer stores in the Bay Area.

Cosmic Osmo or The Manhole (Activision, \$40)

Here is the alternative to Nintendo-style action games, for more cerebral kids on your shopping list. They'll never be as popular, but they're certainly . . . deeper. Computer-based storytelling is a medium of suspense, but not the suspense of, say, a mystery novel. Rather than involving you with characters who get involved in plots, Cosmic Osmo and the Manhole immerse you in a fantastic milieu and turn you loose to explore. The suspense (which is very real) comes from finding out what happens when you push each button and enter each doorway in the artificial world.

These games are written by two brothers named Rand and Robyn Miller, who are masters of the genre. In Cosmic Osmo, you're a space traveler adrift in a mystery spaceship, complete with "swab" controls (that let you throw out explosive Q-tips at alien vessels). The Manhole is even more kid-oriented — its part-undersea, part up-in-the-clouds world relies heavily on the program's considerable charm.

Hidden Agenda (Springboard Software/Broderbund, \$39)

Another type of simulation entirely, Hidden Agenda makes you the president of a Central American country. You have been swept into office on a reform ticket — now what are you going to do, Señor or Senora Presidente? You will be advised by sincere and insincere aides, seduced by glittering but ineffective solutions to dismal problems and confronted every now and then by journalists whom you can't quite quash. (Well, you could; but there goes the idealism that presumably prompted you to play this game in the

first place.) Based on extensive political research, the program is one of several geopolitical games (Balance of Power is another) that simulate the gut-wrenching dilemmas of international politics.

Music Mouse (Aesthetic Engineering, \$100)

Across the screen of your computer is spun a tapestry, of which each line represents a musical note. As you move the computer mouse (probably brashly and harshly at first, then gently as you experiment with the subtlety of sound combinations), four bands move across with you. Two are under your direct control; two others follow in preset harmonic patterns, which you can change — switching, for instance, from Middle Eastern tones (the sound of an old Yiddish song book) to the Octatonic scale (used by Stravinsky and Bartok) to the pentatonic pitch collection (found in Chinese classical music and Mississippi Delta Blues).

Unlike much music software, this is not a composing tool — you can't scribe out notes on a scale, then hear them play. It's an instrument in itself, and a method for learning about music. As a musical novice, I found it riveting. Only the deadline for this survey is keeping me from hovering back over its tapestry, creating more sounds. Sophisticated musicians have used it as an introduction to the potentials of computer-based musicianship.

It was written and self-published by a musician/programmer/entrepreneur named Laurie Spiegel, who also wrote the documentation itself. As a result of her direct, personal style, this has a more hand-crafted quality than nearly any other software package — and a lot of non-computer gifts besides.

Microsoft Word 4.0 (Microsoft, \$269)

Grandview (Symantec, \$230)

Considering how many people use computers for writing, it's taken a long time for the computer world to build a really good word processing program. I speak from draining, depressing, long-standing experience. But now, after investigating two dozen or more word processing programs, I've found two that I finally feel comfortable using. Since most of your friends are probably still using DreadStar or MacBlight, these could be much-welcomed gifts. Warning: They're not for beginners; though well-designed, they're fairly complex. And expensive. But worth it.

Microsoft Word Version 3 (on the Macintosh) was execrable — buggy, counterintuitive and dictatorial. Version 4 is a godsend. Its appeal is so subtle, so intangible, that it's difficult to describe, only because it seems (for me, and other people I know) to click in on some subliminal level. One amenity I particularly appreciate is the ability to completely reshape the menu bars at the top of the screen. Also, for the first time the manual makes accessible the program's useful but daunting Styles feature (where you define your own favorite text formats and then merrily apply them to document after document).

"Writing is rewriting," my old English teacher used to say. Grandview is a rewriter's dream. It's an outlining

tool, which means that every paragraph (if you wish) can be named, numbered and instantly reshuffled to some other point in the document. The hardest part of writing on a computer is keeping track of whatever is off-screen. Once trained to use Grandview, a writer can cheerfully expand, contract and move around pieces of text, keeping an eye on the forest and the trees at the same time.

The Macintosh Bible (By Arthur Naiman, \$69)

Tips and Techniques for Using Low-Cost and Public-Domain Software (By John Gliedman, \$25)

These comparatively inexpensive gifts are nonetheless among the most useful presents you could make to someone with a computer. *The Macintosh Bible*, self-published in Berkeley by longtime computer journalist Arthur Naiman (with the help of many knowledgeable friends), is an enchanting encyclopedia of lore that you could find elsewhere — but only by reading the fine print in dozens of computer manuals. And you'd never get the idiosyncratic, aesthetically minded, fiercely consumeristic, good-hearted, unabashedly helpful, lavishly illustrated ambience of this book. Receiving it entitles your friend to two free updates — sort of the how-to-book equivalent of registering your software.

There is no *PC-Compatible Bible*; Naiman is an unrepentant Mac enthusiast. But there is the miserably titled *Tips and Techniques for Using Low-Cost and Public Domain Software*. Author John Gliedman also knows how to make the most frightening-sounding innovations — batch files and virus prevention, for instance — palatable. This is an excellent gift for someone who has had an MS-DOS computer for a while and is just now wondering, "Can't I customize it more to my taste? Do I have to be a hacker to do so?" Gliedman has freeze-dried all the hackerishness you need into this volume.

Will Maker (Nolo Press, \$60)

The pessimists on your list, the people who already anxiously look ahead to New Year's resolutions, will appreciate this one. It turns one of the most odious of all chores, preparing for one's death, into a computer game. Of course, the manual repeatedly reminds you that this is no game, but it feels like one on the screen. Creating the will itself involves a brief catechism, much like filling out, say, an insurance application form, but more entertaining. (At least you don't have to scrawl everything in block letters.)

There is only one trick question — to whom do you wish to make a bequest, and what do you want to leave them? You can also set up simple trusts for children and perform, if you wish, the ultimate act of graciousness: forgiving debts owed to you at your death. For the married, the accompanying book explains California's community property laws. *Will Maker* serves anyone with assets worth less than \$1,000,000. Even for people over that threshold, it's a great aid in preparing for the lawyer's appointment. ■

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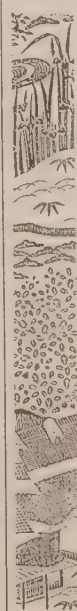
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HOLIDAY GIFT GUIDE

SHOPPING IN MARIN

Mill Valley

Downtown Mill Valley is changing rapidly, but you can still find everything from classic gardening equipment to giant Gumbys

By Neil Bernstein

SAUSALITOIZATION: That's the word Mill Valley residents are murmuring in horror these days as they watch downtown Mill Valley mutate before their eyes. Those who remember when Sausalito was a real town, not a glitzy arcade of shops selling redwood burl furniture and "I heart SF" T-shirts, worry that Mill Valley will go the same way.

It's true: Mill Valley is getting cuter by the minute. Over the years, many of downtown Mill Valley's necessity-providing businesses — two drugstores and two hardware stores, for example — have closed down, only to be replaced by boutiques, galleries and gift stores. I grew up in Mill Valley, and when I returned to research this article, most of the stores I remembered — and looked for — were gone.

Nevertheless, Mill Valley is still a great place to shop. It may cater to tourists, but it seems at least to cater to a more discriminating breed of tourist than does Sausalito. In other words, a lot of these new stores have some things you might actually want to buy, if not for yourself then for your out-of-state relatives. And a few of the best of the old shops — places where I bought gifts for my family year after year — are still there.

Start off at Mill Creek Plaza (38 Miller), a large, pinkish stucco building that's the closest thing Mill Valley has to a shopping center. In the days when this building was known as Old Brown's Store, it had a redwood and stained-glass

facade, a wild assortment of shops with names like "Dream Days" and a sandwich shop upstairs where you could still get Dr. Brown's Cel-Ray Tonic. Then the '70s ended, and with them went Old Brown's. The updated version of the building looks like it ought to harbor orthodontists' offices instead of shops, and only a few of the original businesses remain, but some of the new ones are worth a look.

Fireworks (Mill Creek Plaza, 388-0733) sells glassware, pottery, baskets, carved wooden boxes and jewelry. Most of the glassware is attractive but expensive, but the **hand-blown marbled glass tree ornaments** are almost affordable (\$18-\$24). **Swedish door harps** (\$86-\$192) are wooden stringed instruments resembling dulcimers that hang inside a door and chime when the door opens and closes. Fireworks also has old-fashioned **charm bracelets** (\$23-\$28) and a lot of pretty, inexpensive earrings.

If you're looking for something cheap and saccharin, don't miss All Heart (Mill Creek Plaza, 381-8868), a store that sells nothing but heart-shaped knickknacks. There are plenty of stocking stuffers for saps here — heart-shaped stickers, rubber stamps, sponges — as well as an unusually wide selection of **New Age relaxation tapes** (\$8.98-\$15.98), the only non-heart-shaped items in the store.

The Cheese Shop (Mill Creek Plaza, 383-7272) was my favorite store when this place was Old Brown's, and it's still my favorite stop in Mill Creek Plaza. Forrest Young and his wife Shirley, who have owned the shop for 16 years, will assemble and ship **custom gift boxes** of all sizes and prices, full of any combination of cheeses, salamis, biscuits, wines, chocolates and other gourmet food items. Young says he's ordered several hundred pounds of shredded green wax paper in anticipation of the holiday season; last year he shipped about 300 boxes all over the country. Young is a man who loves cheese, and if you elicit his help in assembling your gift box, you're likely to get a free lunch out of the barrage of samples he and Shirley will press upon you.

The Toy Box (Mill Creek Plaza, 383-8116), across from the Cheese Shop, is another Old Brown's holdover. Co-owner Lois Moriarty makes the costumes for the large assortment of **dressed mice** (\$5.75) herself, out of scraps of gauze and satin, decorated with lace and sequins. Some of my favorites are the Hanukkah mouse holding a tiny wooden dreidel, the sugarplum fairy in her purple gauze tutu and the domestic mouse in her yellow print housedress with a box of Lux detergent.

In a higher price range, but equally exciting, is **Snoopy's Dream Machine** (\$49.50), a big, battery-powered spinning mobile. Snoopy in his flying doghouse pursues a sneering Red Baron across the skies in an eternal chase, as propellers whir and red lights blink. The Toy Box also sells copies of the **Mill Valley cassette** (\$10), a collection of songs originally recorded in 1970 by Rita Abrams and the Strawberry Point third grade class, featuring the locally renowned "Mill Valley, California (That's My Home)."

Leave Mill Creek Plaza and head left up Miller Avenue, and you enter the territory of the Vespa crowd — teenage boys with long-in-front, short-in-back haircuts who ride

around on scooters while their younger brothers tag along on skateboards. The day I made my shopping trip it was pouring rain, and I had hoped these guys would be at home playing Nintendo, but there they were, decked out in more Gore-tex than I'd ever seen in one place.

Halfway down the block is Staccato, a showcase boutique where a hardware store used to be. A lot of the stuff here is extraordinarily beautiful, and priced to match. If you're shopping on your Gold Card and you know someone who's been nominated for an Oscar, Staccato has quite an array of awards-ceremony attire. My favorite is the **black rayon crepe Saxon coat** (\$285), a frilly, beribboned affair meant to be worn over a **tiny black body suit** (\$145). "It's very avant-garde, very fashion-forward," explained the saleswoman.

If your credit card has a limit, try the bright **suede pumps** (\$31-\$34), **silk boxer shorts** in whacky prints (\$64), **pink polka-dot hairbands** (\$8), **Italian herbal bath oils** (\$16-\$75) and **custom-blended potpourri** (\$20/4 oz.) made by a master herbalist in Oregon.

A couple of doors down is Sakes Alive (2 Miller, 381-4848), staffed by an assortment of the aforementioned Boys With Haircuts. This is the kind of store I would like to hate — nothing but cute, trendy, way-out items — but unfortunately, they've got some great stuff. There's a whole wall of jars of **penny candy** (3-79 cents): the real, old-fashioned kinds like Mary Janes, candy necklaces and wax bottles, as well as some modern classics like Pop Rocks and Lik-M-Aid Fun Dip (three flavors of sugar powder with a candy stick to dip in them).

They've got **telephones made from real Converse All-Stars** (\$59.95), sets of **Killer Paints** (\$10.95) designed specifically for decorating canvas and leather tennis shoes and **giant, inflatable versions of Gummy** (\$49) and **Superman** (\$59). Cheap childhood memories include marbles, bubbles, **Super String** (\$2.98) and **The Original Woolly Willy** (\$2.99), the bald guy whose head you decorate with steel shavings, using a magnetized pen. This is stocking-stuffer paradise, but be careful: It's also the kind of place you can easily walk out of with a bag full of stuff you can't believe you own.

Right next door is the Coffee Roastery, one point of the cappuccino triangle that dominates downtown Mill Valley. As you sip your latte in the window of the Coffee Roastery, you have a view of the Book Depot straight ahead and Peet's across the street to the left, both popular espresso vendors. Any one of these makes a pleasant refueling stop: The Coffee Roastery also has croissants and muffins, and the Book Depot has a soup and sandwich menu.

If you've still got money to burn, turn left on Throckmorton and head up half a block to Miki (167A Throckmorton, 383-9420), another place where you'll want to leave the price tags on your gifts by mistake. As well as a lot of expensive clothes in beautiful fabrics, this shop has authentic **black felt bowlers** from Christy's of London (\$190), a **little black book** (\$18) with genuine black pages and a white pencil and a **miniature tool kit** (\$25) with tiny black screwdrivers, hammer, knife, awl, saw and pliers. The tool kit — functionality at its glossiest — is suitable for



Transportation: Golden Gate Transit buses go from San Francisco to downtown Mill Valley. The 4 is a commuter bus that leaves from the Financial District on weekdays. The 10 departs San Francisco from the Transbay Terminal and runs daily. The 21 is a local shuttle that makes a loop from Cortez Madera through Mill Valley and up to the College of Marin; weekdays only. 332-6600.

Automated teller machines: Wells Fargo has an ATM in downtown Mill Valley at 18 Miller, and another at 525 Miller. Bank of America has an ATM near the corner of Miller and Throckmorton at 60 Throckmorton. West America Bank has an ATM downtown at 64 E. Blithedale. First Interstate Bank has a branch with an ATM further away, at 101 Tiburon.

Parking: There's parking available in the center of town behind the Depot Cafe and by the stores in the shopping center at the intersection of Miller and Throckmorton.



GUARDIAN PHOTO BY LORI EANES

Clockwise from far left: Italian **leather bag** from Graphix (\$430). Mallow **bubble bath** from Staccato (\$79), **Gumby** toy from Sakes Alive (\$15.85), Kensington Blue **leather jacket** from Miki (\$250), **porcelain jars** by Jeff Morales from Fireworks (\$40-\$120), **heart lights** from All Heart (\$12), Nicole Miller **tie** (\$40) and Farrutx **shoes** (\$162) from Staccato, Tonka **Mighty Dump Truck** from the Toy Box (\$28) and leaded **glass lamp** by R. & W. Brookshier from Fireworks (\$130).

anyone with a minimalist aesthetic and some very small objects in need of repair.

Miki marks the end of the downtown shopping district, so backtrack to the clock tower at Miller and Throckmorton and walk across Throckmorton to Capricorn (100 Throckmorton, 388-1720), a cookware and antique store. It's got a good collection of kitchen-oriented stocking stuffers: the **world's greatest vegetable peeler** (\$3.50), displayed next to the more mundane **standard vegetable peeler** (\$2); the **stainless steel pot watcher** (\$2.25), a small metal circle that, when dropped in a pot of soup or sauce, mysteriously prevents it from boiling over; pizza parlor-style **cheese shakers** (\$2.50-\$4.50); and a **strawberry huller** (\$1) that's a must for every modern kitchen.

Capricorn also has an assortment of handicrafts, like the **hand-whittled chickens** (\$13.50-\$17.75) from West Virginia, all personally signed "Cecil" by their creator. If you're looking for a more substantial gift, I was impressed by the **stovetop smoker** (\$62), which comes with several flavors of "smoking dust," ground-up chips of maple,

hickory and alder that you sprinkle beneath the smoking meat to flavor it. The owners of Capricorn couldn't say enough about the smoked trout they made at home.

Continue down Throckmorton and cross the street to the Mill Valley Market (12 Corte Madera, 388-3222). This 60-year-old grocery store has regular groceries and a wide selection of gourmet foods, as well as a butcher, bakery, deli and wine shop. The same butcher shop that used to give free hot dogs to kids now sells sausages in flavors like *fines herbes* spinach and garlic and fennel, but the Mill Valley Market still manages to feel like a corner store. If you're looking for something small, try a jar of local **Cascade Canyon Honey** (\$4.98), a Mill Valley Market exclusive.

Now turn right on Corte Madera Avenue and walk up a block to Smith & Hawken (35 Corte Madera, 381-1800), a greenhouse and gardening store beautifully set in a vine-covered former gas station. Smith & Hawken smells great inside and out, and its custom-made gardening equipment and clothing is attractive enough that your non-gardening friends can just keep it inside as art. The store carries a wide array of stained-wood gardening tools and beautiful long-snouted **Haws metal watering cans** (\$64-\$69) in green, rust and silver.

In the clothing line, there are **all-cotton gardener's pants** (\$40), **jackets** (\$84) and **smocks** (\$46). My favorite is the **rubber garden clogs** (\$26) in bright green, red and blue, which look like the footwear of a new-wave Hansel and Gretel. Smith and Hawken also has a collection of books on gardening, a few fruit-shaped tree ornaments and free coffee

and cookies.

Head back past the Mill Valley Market and cross the street to Graphix on Throckmorton (35 Throckmorton, 383-7561), which specializes in framed prints and **custom-made neon signs** (\$100-\$1,500). It's also got **Italian leather baseballs** (\$16), which come in beautiful colors but apparently can't stand up to being hit with a bat, and the **Tate Gallery Quartet card decks** (\$15), which feature "interpretations" of playing cards by 52 British artists. These are also attractive but useless, as the "interpretations" are mostly too abstract to decipher.

Continue up Throckmorton to the Tamalpais General Store (19 Throckmorton, 388-7437), another former hardware store, where you can find a huge selection of gift wrappings, ribbons, bows, party supplies, ornaments and stocking stuffers. Some of the packaging is really striking, like the giant **gold mylar gift bag** (\$3.99).

Right past the Tamalpais General Store is El Paseo, an old brick passageway that's still a cool, quiet respite from the boutique-crammed streets. There used to be several shops here, but the French restaurant El Paseo (17 Throckmorton, 388-0741) has gradually expanded and taken over most of them. The restaurant offers a gift certificate for a **five-course Bordeaux dinner for two** (\$75).

As you emerge from El Paseo you'll find yourself face to face with a new mini-arcade done in the same ugly stucco as the Mill Creek Plaza. The arcade seems to contain several more trendy clothing boutiques, but you're on your own here: I couldn't bring myself to go in.

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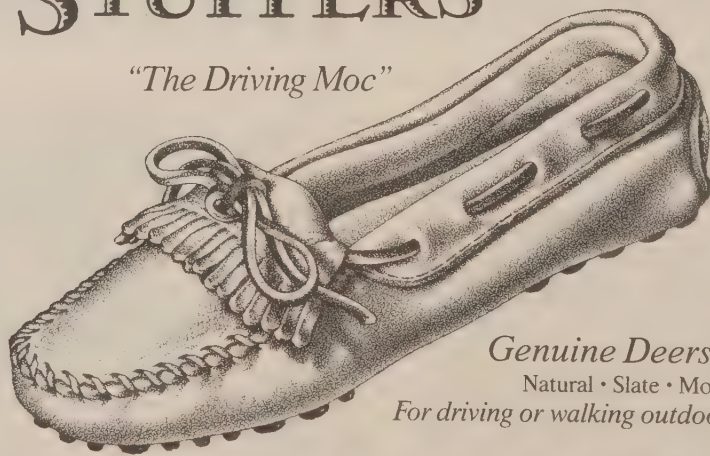
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HOLIDAY GIFT GUIDE



A sampling of food items from Berkeley's Euromarket, clockwise from far left: **dried pastas** in a gift basket (\$3-\$10/lb.); jars of **olives** (\$19.50) and **antipasto vegetables** (\$45); bags of mafteo **pasta** from Italy (\$4.19 each); balsamic **vinegar** (\$8.50); Cafe Beauvillais **fruitcake** (\$6.75); Salaneto **sausages** (\$6.45/lb.); Saint Albay (\$9.95/lb.) and Fol Epi (\$8.99/lb.); **cheeses** on cheeseboard (\$67.65) and a loaf of Sciciliano **bread** (\$2.95).

East Bay Cornucopia

A whirlwind tour of East Bay shops offering gourmet food gifts

By Eileen Ecklund

HERE WE are at the beginning of another holiday season, with visions of smoked salmon, caviar and champagne dancing in our heads. Bay Area citizens are fascinated with food year-round, but the holidays provide special opportunities for indulgence. And that same fascination with food means we have an enormous selection available in the Bay Area when it comes to food gift items.

San Francisco has a plethora of shops that carry all you need for a gift basket, as do a number of towns in Marin, but some of my favorite markets are in the East Bay. It may be the convenience and the atmosphere that draws me back: These shops have everything you'd find in San Francisco (sometimes for less money), but the pace is less frenetic, the crowds smaller, the traffic and parking less ridiculous. And I'd rather hang out in Ratto's than in Macy's Cellar.

G.B. Ratto International Grocers (821 Washington, Oakl., (832-6503), for

instance, is easy to walk to from BART or the ferry. It's situated in Oakland's old downtown area, which is currently being redeveloped — and it looks like they're doing a good job, too. The area has a lot of character, with nice old (earthquake-reinforced) brick buildings housing such businesses as the Pacific Brewing Co. brewpub, a bookstore and Fana's Ethiopian restaurant. Next year the area will have yet another great food stop, when the Central Freemarket opens up in the old Swan's market building.

Ratto's, established in 1897, is in a shakier building, and suffered a lot of earthquake damage, but don't let the scaffolding scare you off — it's open and ready for business. A comfortable old place with barrels, bags and jars stacked up inside, Ratto's is indeed a "treasure-house of ethnic foods," as its catalog claims. Some of the goodies I spotted were tins of **duck confit** (\$10.95/21 oz.) and **Perigord pork sausage and goose cassoulet** (\$7.95/14.8 oz.); handpick **wild thyme from Greece** in a ceramic jar (\$4.95/8 oz.); a bottle of orange blossom water from Lebanon

(\$2.95/10 oz.); Sarah Curran's **Original Irish Festive Pudding** (\$9.95/35 oz.) with raisins, currants, Irish stout and whiskey, dates, carrots, apples, oranges, lemons and almonds, among other things; Patak's **biryani spice paste** (\$2.75/5.4 oz.); jars of strawberries or cherries in heavy syrup from Italy (\$12.95/21 oz.); and **Babba Fabbri Al Liquore** (\$8.49/24 oz.), Italian biscuits in rum liqueur.

This is just the beginning, though: Ratto's also has a wide selection of vinegars, mustards, jams, chutneys, chocolates, sauces, marinades, candied fruits, dried figs, dates, olives and more. Then there's the cookbooks and cookware — including a nifty little aluminum **croque monsieur maker** (\$16.95). Ratto's also runs a restaurant next door, where you can fortify yourself.

Just a few blocks away is the Housewife's Market (corner of Eighth and Jefferson, Oakl., 444-4396), a great place to shop for your own holiday cooking. You won't find a lot of gourmet prepared foods here, but you will find a good selection of fresh seafood, homemade sausages and pro-

duce for very reasonable prices. You'll also find a number of foods and spices from Africa, including **African hot curry powder** (\$1.98/5 oz.), **Nigerian red pepper** (\$2.39/5 oz.), **Oporo** (dried, smoked shrimp; \$1.89/2 oz.) and other spices and smoked fish from Africa, plus bottles of palm wine and cans of palm nut concentrate.

Next, hop BART for a trip to the Rockridge Market Hall (5655 College, Oakl., 652-4680). Here you'll find a collection of shops, carrying everything from produce, fish, wine, flowers and baked goods to coffee, tea, meats and prepared items. Oliveto restaurant is also located here, and Eve's Human is across the street.

The main outlet for goodies for your food basket is the Pasta Shop/Deli. Choices include tins of chestnut spread (\$5.40/17½ oz.); cans of **Enfant Riant California Escargot** (\$8.75/3 doz.); jars of **Burton & Company lime, lemon and cranberry lime curd** (\$6.49/9 oz.); **Nervous Nellie's Jams and Jellies**, including red tomato jelly and blueberry-ginger conserve (\$5.50/11 oz.); dessert sauces ranging from **Clearbrook Farms' chocolate with**

amaretto (\$3.75/6.5 oz.) to Narsai's **Raspberry Chocolate Decadence** (\$7.95/16 oz.); Peloponnese brand **Wild Herb Dry Marinade** (\$3.95/6 oz.) and **Pomegranate Glaze** (\$3.49/6 oz.); Portlock pate of smoked salmon (\$4.99/7 oz.); and **Beaumoulin black olive tapenade** (\$6.39/6.3 oz.). There's also a selection of cheeses, salads, smoked meats, vinegars, mustards, sauces, olives, seasonings and more.

You might have to get in your car for the next stop, though it's not too far from the North Berkeley BART station. In any case, it's worth a special trip to the Euromarket at 1601 Martin Luther King Jr. Way in Berkeley (841-7737), which is bigger than the one in Oakland. Euromarket is ready and waiting for holiday shoppers, with stocks of baskets, tins and wrappings, plus specially ordered miniature items that are perfect for gift baskets.

The most eye-catching gifts here are the big, festive gift boxes holding **traditional Italian breads by Bistefani**, including Pandoro Classico and Panet-

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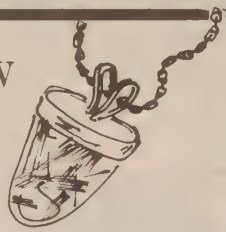
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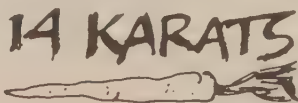
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HOLIDAY GIFT GUIDE

East Bay

continued from previous page

tone Basso (both \$15.95/2 lbs., 3 oz.). Bistefani also makes chocolate-covered breads in various shapes, like Pandoro Cin Cin in the shape of a beer bottle and Pandoro Babbo Natale, shaped like a big Santa head (\$16.95 and \$19.45/2 lbs., 3/4 oz.).

If big Santa heads aren't on your list, you might like the **Marzipan Garden** (\$11.95/8 oz.), little marzipans shaped like pea pods, strawberries, mushrooms, etc., and wrapped up in a pint berry box. There are gift boxes of **Joseph Schmidt truffles** (\$9.95/4 oz.), little foil-wrapped chocolates (35 cents-\$2.65) shaped like bells, toy soldiers, cars, stars and bottles of liqueurs (not to mention the requisite candy canes); **Garvey's "Best of Britain" shortbread and scone mixes** (\$2.25 and \$2.50/8 oz.); tubes of **Molucca cloves, whole nutmeg and orange peel crystals** (\$2.85/1 oz.); and jars of candied lilac blossoms, roses, violets and angelica.

You'll also find a huge selection of cheeses; **Greek, Californian, Italian and French olives** (\$3.99-\$6.75/lb.); smoked salmon, trout and sturgeon; herring in white wine or sour cream; and **caviars** ranging from American Golden (\$8.40/2.8 oz.) to Beluga (\$56.95/oz.), complete with mother-of-pearl caviar spoon (\$8.99).

Other really striking gift items include and **eight-pound jar of anti-pasti vegetables** (\$45) arranged in lovely, colorful patterns, and **hand-made majolica plates, pitchers and bowls** (\$26-\$300) made by Grazia Ceramics of Deruta, Italy.

Just a short ways away is Made to Order (1576 Hopkins, Berk., 524-7552), a small but popular spot for fresh and prepared food items. In addition to the standards — vinegars and mustards, jars of chestnuts, caviar, roasted peppers, olives and sauces — you'll find things here like **Walla Walla pickled sweet onions** (\$6.24/1 1/2 oz.); Danish mussels in brine (\$3.45/11.6 oz.) a wide selection of **Torani syrups** (\$5.35-\$5.85/25.4 oz.), including hazelnut, kiwi, coffee, tamarindo, apple and more; **"Champagne Additions,"** flavor mixes like raspberry and peach to add to champagne (\$7.75/12 oz.); San Remo porcini mushroom paste (\$6/6 1/2 oz.); **fresh white and black truffles** from Umbria, Italy ("Better than sex!") that run \$55.95 and \$12.50 to the ounce, respectively; and one of the season's big items, **Jordan almonds coated with real silver** (\$15/lb.) — yes, they're edible, but they're even better as sparkly holiday decorations. The shop also offers fresh cookies and cakes, as well as fresh sausages, smoked meats and salads.

This is another area in which you can do all your shopping: In the same block as Made to Order, you'll also find the Coffee Market, Hopkins Street Bakery, Monterey Fish Market and Magnani Poultry, and the big Monterey Market is right across the street. Lilly's Hunan restaurant has tasty bowls of spicy noodles priced very cheaply for lunch.

Emery Bay Public Market is one place you'll be happy to take your car — public transportation here is lousy, but there's acres of parking. Emery Bay's kind of a strange place: It's like a suburban mall, except most of the shops share a cavernous space — and there aren't many shoppers. But there are some good shops here, and more are moving in all the time.

John A. Brown Kitchenwares, for instance, carries everything from

wooden spoons up to fine cookware. Days of Wine & Roses is a tiny wine and flower shop that also carries greeting cards and wrapping paper. There's a bunch of mini-restaurants, from Perogies, Please (Polish cuisine) and Waz Wan (Indian) to Aguillilla Mexican Market, a combination restaurant-market; Sorabol, a Korean place, is opening soon. There's also a bakery, several coffee places, produce shops, a fish market and oyster bar, meat market and more. In a different wing of the complex are Kimball's East Jazz Club, Bar & Restaurant, Diesel Books and the Emery Pub, a brewpub that's a good place to take a break.

California Cheese & Pasta has a selection of **pre-made gift baskets** (\$20-\$65), plus lots of cheeses, pastas, Italian wines and other goodies with which you can create your own. The Pampered Pig Charcuterie offers holiday catering and has a complete holiday menu available for entertaining, as well as its usual line of pates, sausages, preserved meats and salads.

D & D Chocolate Delights offers up such sweets as **little gingerbread houses** (\$8.50/4 1/2 oz.), a **chocolate truffle torte** (\$12/21 oz.) and **rum balls** (\$3/nine).

Stop in at the Food Warehouse, too, where you'll find gourmet European imports at bargain prices. I found packages of tiramisu cookies for \$1.99; **pistachios** for \$2.59 a half-pound; a kilogram of dried Moroccan olives for \$3.49 and a one-pound bag of **sun-dried tomatoes** for \$9.99. There are tins of **herring filets in burgundy, tomato or paprika sauce** (99 cents/6 1/2 oz.), jars of **Hungarian honey** (\$2.99/1.1 lb.) and bottles of **rose water** (\$1.99/10 oz.).

While you're there, don't miss the Real Food Co., carrying its usual fine selection of organic produce, natural soaps and lotions and naturally prepared foods like vinegars, oils, preserves and spices. This branch also has a nice selection of California wines, including dessert wines and ports.

Although it was enough to wear me out just researching it, this is only a sampling of what's available in the East Bay. As you can see, finding the right combination for your gift basket should be a breeze, especially if you plan ahead and time your visits for non-rush times. And if you can get out of one of these places without a few packages for yourself, you're a better person than I.

Records

continued from page 33

His Bulgarian Wedding Band make their own bid with "Stambolovo" music on **Orpheus Ascending** (Hannibal). Dizzy clarinet, jazz drums, bass, saxophone, accordion, a few amazing vocals and a guitar that unexpectedly cops "Tighten Up" soul licks all swirl through odd time signatures. That Ivo must be some party animal.

Kronos Quartet Plays Terry Riley, Salome Dances For Peace Elektra/Nonesuch).

Various artists, Room (Sound Aspects).

Various artists, Spy Vs Spy — The Music of Ornette Coleman (Elektra Musician).

Any arty new music types in your circle probably already have the brand-new Kronos Quartet Plays Terry Riley, **Salome Dances For Peace** (Elektra/Nonesuch). If they don't, get it for them. Such questions as "is Kronos overrated?" and "is minimalism a sham?" are shattered into ir-

relevance by this staggering two-hour work. The ANM types probably don't have Chris Brown, Larry Ochs, William Winant, **Room** (Sound Aspects), because it is so hard to find. You may have to send for it from North Country Distribution, The Cadence Bldg., Redwood, NY 13679. On a half-dozen original pieces, plus Steve Lacy's "The Match," recorded at Mills College, the Bay Area's Brown (piano, percussion piano, electronics design and programming), Ochs (tenor and soprano saxophones) and Winant (vibraphone and percussion), generate an absorbing high-tech, high-intensity, highly dynamic electro-acoustic kind of experimental music. New York's high profile post-modernist maestro John Zorn produced and played on **Spy Vs Spy — The Music of Ornette Coleman** (Elektra Musician). His cohorts are fellow alto saxophonist Tim Berne, bassist Mark Dresser and drummers Michael Vatcher and Joey Baron, and they jam with enough ferocity to drive any faint-hearted "easy listener" right out the door. ■

Books

continued from page 27

satire on Marin County. One couple started the morning by trying different positions from the Kama Sutra. They were so busy studying technique, they might have been learning how to fix a flat tire for all the passion they generated.

The Art of Sexual Ecstasy: The Path of Sacred Sexuality for Western Lovers, however, might be worth a few awkward, clumsy evenings spent practicing technique. Margo Anand's book actually has some esoteric information to impart to sexually sophisticated readers, unlike such tried and true manuals as *Joy of Sex*.

Anand, a French psychologist with a graduate degree from the Sorbonne, has developed, through years of eclectic studies, practice and teaching, something she calls High Sex. At its core is tantra, "an ancient Eastern science of spiritual enlightenment." Tantra was begun in India around 5,000 B.C. by followers of the Hindu god Shiva and his consort Shakti. Hindus believe that the universe was shaped by the sexual and spiritual union of Shiva and Shakti.

To reach a state of ecstasy, tantric practices place a lot of emphasis on moving and channeling energy. The energy is the same type of energy — distributed through chakras and along meridians and points — that might be manipulated by an acupuncturist or a bodyworker. Instead of being expended quickly through an orgasm focused in the genitals, the energy generated by sex can be channeled upward through the body, producing an ecstatic state.

To the tantric traditions, Anand has added other teachings, including meditation and bodywork techniques. She has also stripped away ritualized sex, lengthy mantras, uncomfortable positions and other tantric trappings she feels are no longer relevant. And she has added exercises designed to counter lack of desire, impotence and other by-products of our modern, high-stress lifestyle.

The book is basically a course in ecstatic sex, and is full of practical, hands-on — and hands-off — exercises. I doubt many couples will work their way through the entire course — learning sex and having sex are not always the same thing — but many people will take something away from this book. It could be as basic as a woman locating her G-spot, or as esoteric as a man discovering how to have extended, multiple orgasms without ejaculating. Some readers may even learn how to open their "Magic Flutes" and experience an entirely new and astounding mystical experience.

— C.M.

THE SAN FRANCISCO BAY GUARDIAN PRESENTS

PHOTO '89

THE WINNERS OF OUR FIFTH ANNUAL PHOTOGRAPHY CONTEST

A SERIES OF photos on San Francisco's homeless, another on a school for blind children, a photo that skews all normal perspective and two books that weave photography, nature and biographical information are just a few winners of the fifth annual Bay Guardian Photography Contest. The almost 500 entries received for this year's contest attest to a growing concern among Bay Area artists for society's outsiders and the effects of mass media. The scope and breadth of the entries also provide vivid testimony to the diversity and quality of Bay Area photography.

The judges for the Bay Guardian's fifth annual photo contest were David Featherstone, the director of publications for The Friends of Photography; Tom Ferentz, director of the Eye Gallery and a 1988 Bay Guardian Photo Contest winner; and Sandra Phillips, the curator of photography at San Francisco's Museum of Modern Art. The entries in the black-and-white, color, photo-essay and non-traditional categories provided ample fodder for our panel of judges to chose 12 winners and 59 finalists. The judges were pleased by the originality displayed by some of the entrants, though they echoed previous comments on the lack of technical ability.

In addition to the regular contest, this year the Bay Guardian is proud to present its first Lifetime Achievement Award in photography to John Collier Jr. Collier was one of the photographers who worked for the Farm Services Administration and Office of War Administration in the 1930s and '40s, documenting the United States and its people during that era. At age 76, Collier is still active and teaching photography at the San Francisco Art Institute. A profile of this dedicated and talented photographer appears on page 49.

We are pleased to present our judges' selection of winning photographs in the following pages. The winners and selected finalists will be exhibited from Dec. 15th through the 22nd at the Eye Gallery in San Francisco (the reception is Dec. 15th, 5:30 to 7:30 pm, at the gallery).

Upcoming Bay Guardian contests include poetry (results coming in the Jan. 3, 1990 issue) and fiction (to be announced Jan. 10th). Look for the second annual GOLDie (Guardian Outstanding Local Discovery) Awards for visual and performing artists to be announced in the Dec. 27th issue.



First-place winner in the photo essay contest, Fuminori Sato's 'Father and Daughter,' from a series on Haiti.

BLACK & WHITE

AMY SNYDER

1st place/Black and White

Amy Snyder didn't expect to win first place in the black and white category of the photo contest. She came to the Bay Area from Michigan two years ago for the climate and the photo community and because she hadn't been here. Snyder got excited about photography when she took some classes at the University of Michigan, her alma mater. Most of her photography skills, however, have come from assistant jobs. "The more you do photography, the more you learn," she claims. She adds that, although photography looks easy because we are constantly surrounded by it — snapshots are part of our upbringing and everyone has a camera in their house — it's not a simple means of expression at all.

Snyder's winning photograph is one of many pictures of children she has taken over the past few years. The photo was taken in Oakland the day after the earthquake. She said "Everyone had a camera around their neck that day; it was a gawker's paradise. People were all taking pictures of the destruction, but the only thing I was interested in had nothing to do with the earthquake."

Snyder currently manages a photo studio and does some freelance photography on the side.

SVEN WIEDERHOLT

2nd place/Black and White

Sven Wiederholt's award-winning photo was taken in Mexico, one of the many countries in which he has traveled. He likes the photo because he believes it captures a moment in time when something subtly significant was happening.

Born in Ohio, Wiederholt spent his high school years in San Diego and his college years at the University of California at Berkeley, where he studied history and drama. He sees history as a collage of images, and is interested in the use of photographic images as a means of studying history. "Visual images are ripe with meaning about the time they were taken," he claims, adding that they are especially powerful because they can capture and open up the imagination in a way history books cannot.

Wiederholt recently traveled to Asia and India, where he studied massage, a skill that supplements his income as a freelance commercial photographer and carpenter. Now he plans to get his MFA in photography, to open the possibilities of teaching.

MICHAEL PIERAZZI

3rd place/Black and White

At the age of five, Michael Pierazzi began his career in photography when he laid his Mr. Potato Head on photo paper and turned on the enlarger, creating a photogram or silhouette. Pierazzi has since honed his craft, experimenting in the darkroom and teaching himself more advanced photography skills. He works both as a professional photographer and a graphic designer, two fields he says are closely connected.

Pierazzi's winning photo is from his pendulum vortex series. The locations for photos in the series were chosen by a pendulum dangled above a map: Where the pendulum slowed down and circled, he visited and photographed the location. Pierazzi took the pictures with infrared sensitive film "because of a desire to reveal elements present yet unseen to the eye during exposure."

Pierazzi's photographs have been published in magazines in Europe. He prefers the fine-art side of photography and hopes to pursue it more than the commercial side in the future. He makes his home in San Francisco, where he was born. Pierazzi has entered the Bay Guardian photo contest for the past few years, and this is his second prize-winning photo.



1st place
Amy Snyder
Untitled



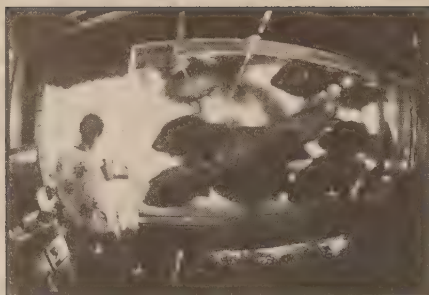
2nd place
Sven Wiederholt
Untitled

3rd place
Michael Pierazzi
Untitled, from the Pendulum
Vortex Series

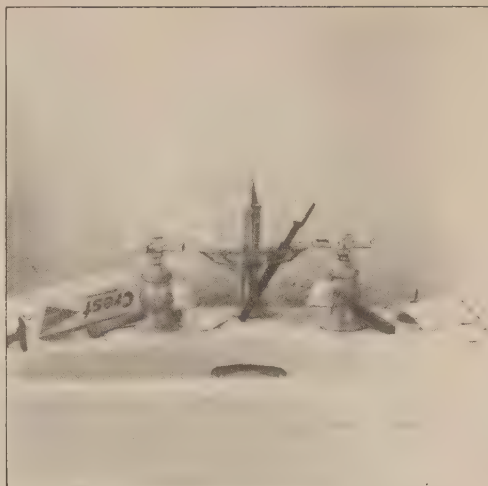


FINALISTS

BLACK AND WHITE: DAVID ALEXANDER □ JOAN BOBKOFF □ RICK CLAYMORE □ JUDY COLLIGAN □ THERESA COLLINS □ CATHERINE CUMMINGS □ MIA FINEMAN □ JEANNE FRISCLIA □ MATTHEW FUKUDA □ RITA GARDNER □ DENISE FINA GARONE □ MELISSA LEE HARRIS □ PAUL HELDER □ JOSIE ISELIN □ JAY KAMMEN □ KAREN KIRSCHLING □ ZENA KRÜZICK □ T.J. LATVIS □ WILLIAM LAVEN □ RICHARD LYNCH □ BERT MCGUIRE □ KATHRIN MILLER □ PATRICIA NISHITA □ MICHAEL PIERAZZI □ ERIN RIORDAN □ CHRISTOPHER RITCHIE □ JERRY ROSENBLUM □ ANDREA SCHNEIDER □ GILBERT P. SCHOENSTEIN □ AMY SNYDER □ ALFREDO SOSA □ MELITA TCHAIKOVSKY □ CHRIS HANSON THOMAS □ PATTI TUORI □ HELGA WEISS □ DAVID WOLF □ NANCY WOLF □ CAMILLE YEH □ LILLIAN ZAHRT



3rd place
Bob Ishi
Chinatatown Fish Market



2nd place
Mark Rosenblatt
Morning Sink



TOM SICURELLA 1st place/Color

As his winning photograph convincingly attests, Tom Sicurella is not interested in ordinary images. In fact, his work aims to provoke questions about the veracity of images by challenging the viewer to figure out what's going on in his photographs. Sicurella finds society gullible — readily buying into the contrived images that fuel its consumerism. He wants people to see and consider the motivation and process behind image-making.

A recent graduate of the MFA program at the San Francisco Art Institute, Sicurella collects rocks when not pursuing his photography or helping his wife with the graphic arts business they run out of their house. He self-published a book of his photos, *Paradise Acquired*, with the help of graphic artist and bookbinder friends (the edition was hand-sewn and led to the sale of one of his prints to the Museum of Modern Art in New York).

Sicurella confesses that he is more interested in putting together books of his work than he is in gallery exhibitions, although he's quick to add that shows are important. He's already at work on another book, and plans to continue shocking people into the realization that they're being manipulated by the folks putting all those glossy images together. If only people would reflect on the how and why behind the pictures before they tailor their life to fit. Tom Sicurella would be a happy guy. As it is now, he has his work cut out for him.

MARK ROSENBLATT 2nd place/Color

Originally from Connecticut, Mark Rosenblatt moved to San Francisco nine months ago, a fugitive from love. He is glad to be here because, although it's a competitive place for artists, Rosenblatt has found many thinking and talented people in the Bay Area. He works in construction to pay the bills, but has also worked as a commercial photographer and assistant.

Rosenblatt got serious about photography while attending Syracuse University, where he studied video research. His award-winning photo, "Morning Sink," was taken three years ago. Rosenblatt says the last three years have been a time for "drawing in rather than putting out," but that the contest is an incentive to start taking more pictures again.

BOB ISHI 3rd place/Color

Bob Ishi's award-winning photograph of a Chinatown fish market is one of a series of color Xeroxes of prints depicting the Asian influence in the Bay Area. Ishi is a self-taught photographer who has been taking pictures since his father gave him a camera upon his graduation from Stanford.

Ishi majored in geology in college, and later went on to study paleontology at the University of California at Berkeley. After completing his education, he joined the Peace Corps as a geologist and spent an eye-opening year in India, coming home with a less scientific view of life. He then decided to enroll in art school at the Institute of Design and Technology in Chicago.

Ishi currently makes his living as a freelance graphic designer. Born in San Jose, he now lives in Oakland, and says he enjoys the great urge for creativity in the Bay Area. Ishi says a good photo is like handwriting: in it you can detect the personality and world vision of the artist. He is glad that he doesn't have to depend on photography for money. "It's for fun," he says, "so there's no pressure."



1st place
Tom Sicurella
Untitled

FINALISTS

COLOR: JOAN BOBKOFF □ OLIVIA HARDING □ JOAN KOVACH □ LORI MAC □ WILLIAM MOELLER (BILLY NOVA) □ H. MORI □ STEPHANIE H. PECKINS □ JERRY ROSENBLUM □ KEVEN ANN SEAVER □ TOM SICURELLA □ STEPHEN TYRON

PHOTO ESSAY

FUMINORI SATO 1st place/Photo Essay

Originally from Japan, Fuminori Sato has lived in San Francisco for ten years. He came here to study English, and decided to stay and see more. He started taking photography classes at City College of San Francisco seven years ago, and in 1987 got a degree in photographic art and papermaking from the Academy of Art.

Sato's first-place photo essay on Haiti is the result of the need he felt to take photos of a place he had never seen or known. Once he arrived in Haiti, it took him a month to set up arrangements for his photo essay. He spent four months in Haiti altogether, living in the countryside and taking pictures. Sato also won first prize in the 1987 Bay Guardian Photo Contest; he plans to build a darkroom with this year's prize money.

JIM COTTLE 2nd place/Photo Essay

The youngest of the photo contest winners, 24-year-old Jim Cottle became serious about photography at the age of 13. His winning photo essay on a school for the blind began as a class project while attending the San Francisco Art Institute. At the time, Cottle was concerned that he relied too heavily on the eyes and hands of his subjects as a focal point for photos. The pictures of the school for the blind were challenging because he had to find other ways of drawing out his subjects and making an interesting photo. Photography is a means to bridge the gap between what you see and what you feel and tie it all together, he believes.

Art school was Cottle's excuse to move to San Francisco from his native Chicago. He had been hitchhiking out here for several summers, and decided it would be cheaper just to move. He is currently attending business school at San Francisco State — he says he always wants to enjoy photography and not have to depend on it to make money.

CRAIG AND JUDITH BANG KOLB 3rd place/Photo Essay

This husband and wife team undertook their "Study of Survival," a series of intimate portraits of San Francisco's homeless, as a project they could both be involved with as well as one that would fulfill a deeper social objective. Craig is a professional photographer with 20 years of experience who wanted an artistic release from the constraints of his purely commercial work. Judith is an amateur photographer who works as a nursery school director. They knew that such a project would consume their free time and decided it was imperative the project belong to both of them.

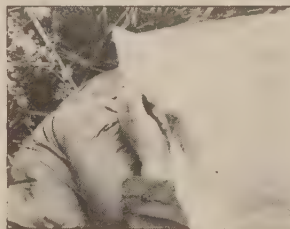
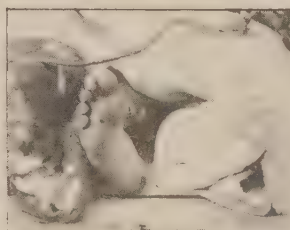
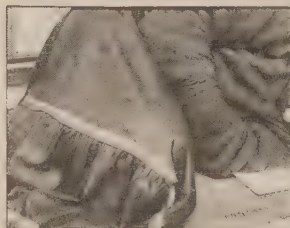
Craig says now that it was a fortuitous decision, because he would never have been able to rise at 5 am all those mornings to shoot photos without his wife's motivating influence. They decided to take the pictures on Sunday mornings because it's the only morning the homeless have a chance to "sleep in" without being hassled by the police or people on their way to work. The sessions were difficult and depressing, yet by the end they both felt they'd experienced something unique.

This is the first project Craig worked on with a 4-by-5 camera, and he found the larger format refreshing. The pictures have a vitality and energy that capture the ethic of this project and the gritty life of the homeless. As Craig Kolb puts it, "People can't say they don't know after seeing this."

See page 43 for Fuminori Sato's first-place photo.



2nd place
Jim Cottle
Untitled, from the California School
for the Blind Series



3rd place
Craig and Judith Bang Kolb
Study of Survival



Contest winners
Back row (left to right): Jill Qualls, Jim Cottle,
Chris Key, Michael Pierazzi, Craig Kolb, Bob
Isht. Front row (left to right): Sven Wiederholt,
Helga Weiss, Tom Siccarda, Fuminori Sato.
Not pictured: Judith Bang Kolb, Mark
Rosenblatt, Amy Snyder.

GUARDIAN PHOTO BY LORI EANES

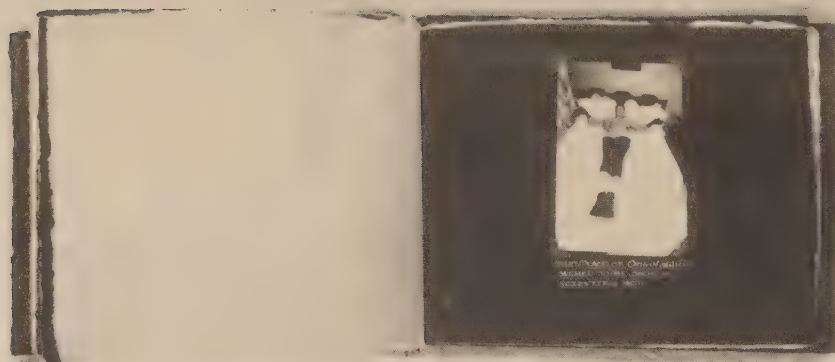
EXHIBITION AND RECEPTION

The San Francisco Bay Guardian invites you to an opening reception honoring the winners, finalists and judges of the Bay Guardian's fifth annual photography contest on Friday, December 15th, 5:30-7:30 pm, at the Eye Gallery, 1151 Mission (between Seventh and Eighth streets) in San Francisco. The exhibit runs through December 22nd. The Eye Gallery is open Tuesday through Saturday, noon to 5 pm.

FINALISTS

PHOTO ESSAY: JEANNE HALLACY □ WILLIAM MCCLEOD □ MARIELLA POLI

NON-TRADITIONAL



1st place
Jill Qualls
Bruce, Have You Seen Our Daughter?

JILL QUALLS

1st place/Non-Traditional

For the first time in recent history, this category received two entries in book form, and, interestingly enough, they won first and second prize. The similarity ends there, however. Jill Qualls' prize-winning entry is a personal exploration of her youth through photographs and prose. The combination of slightly wacky snapshots and funny, poignant captions (Qualls on her parents' bed: "the point of conception, a double self-portrait") make for a fascinating depiction of a Midwestern childhood.

Qualls' interests extend beyond photography (she prefers to think of herself as a visual artist) into the realm of more cathartic, conceptual work. The following personal statement is part of Qualls' book, which we cannot reproduce in full.

"Bruce, have you seen our daughter? My first eighteen years of life were spent in a small midwestern suburb. In the same house. I experienced birth to adulthood, seldom venturing out into the real world. As I grew up my parents constantly expounded the virtues of security and conformity. I often found myself pushing at the edges of the mold. As all children leave their wombs, I ventured out to find my own path. After a ten year search, I re-entered that environment (home) to confront that influence. To analyze and integrate its effect on my life. These images represent my personal journey of acceptance of origin and commitment to individuality."

HELGA WEISS

2nd place/Non-Traditional

Helga Weiss's award-winning entry is a hand-crafted book entitled *Zipolite* which means "book of the dead" in the Zapotec Indian language. It is also the name of a small town in the South of Mexico that has become a place beyond geography for Weiss. Because of the simplicity of the people's lifestyle and acceptance of life and death, she sees Zipolite as a state of mind she wants to share with others. The pages of *Zipolite* are made from large negatives printed onto coated rag paper.

Weiss received her MA in interdisciplinary studies from San Francisco State in 1988. Her work has been shown frequently around California and she has published several books. She has also taught papermaking and German. A native of Germany, Weiss calls herself a planetary citizen. She currently lives in Fairfax with her husband and two daughters, and sells silk-screened T-shirts at Fisherman's Wharf.

CHRIS KEY

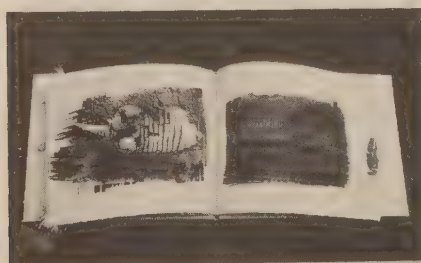
3rd place/Non-Traditional

Chris Key has experimented with photography since he started taking pictures in junior high school, and currently has the opportunity to experiment even more because he's the manager of a large color lab. Key has always taken a mixture of both straight and experimental pictures, and his award-winning photo is an example of his current experimental style. Key won an award in the non-traditional category of the Bay Guardian Photo Contest last year for a composite shot — a different technique than his award-winning entry this year.

Key studied art history at the University of California at Berkeley and took a couple of photography courses there, but says most of what he learned came from working and experimenting on his own. Born in Berkeley, Key currently lives in San Francisco.



3rd place
Chris Key
Self-Portrait



2nd place
Helga Weiss
Zipolite

FINALISTS

NON-TRADITIONAL: KEITH COTTINGHAM □ PAUL HELDER □ MICHAEL F. LAWRENCE □ LAURI NEIDELL □ LISA RAPPOPORT □ LINDA RICHARDI □ BARBARA SZEGEDI

Project directors: Arline Klatte

Jane Sullivan

Section editors: Eileen Ecklund, Jean Field

Design directors: John Schmitz, Dan Roam

Special assistant: Tom Wentworth

Judges: David Featherstone, Tom Ferentz, Sandra Phillips

PHOTO '89

LIFETIME
ACHIEVEMENT



Throughout his work, John Collier Jr. has focused on cultural identity and the forces that threaten it. "My life as a photographer has been a journey through human difference," Collier once wrote. The photographs on this page are but a small sample of Collier's art.



LIFETIME ACHIEVEMENT AWARD

John Collier Jr.: Photographer, Teacher and Academic Pioneer

By Neil Bernstein

IN 1924, photographer Dorothea Lange shot a series of portraits of 11-year-old John Collier Jr. In some of them he sits with his paint set; in others he peers through binoculars; in still others he simply looks into the distance. In all of them, what is most striking is the directness and intensity of his gaze.

The same directness that characterizes Lange's photographs of Collier marks the photographs he has taken during his 45-year career. "Photos are socially made documents, and very reflective of the personality of the photographer," he explains, and his own photos seem to reflect the sensitivity and openness that friends and colleagues refer to when they talk about Collier himself.

As a photographer, Collier has provided vivid documentation of a wide range of communities in America, South America and Canada, with a thoroughness and vision that colleagues call inspirational. He has also been a pioneer in the field of visual anthropology, establishing the first theoretical framework for the use of photography in anthropological research. As a teacher, Collier has drawn students from all over the country to study the principles of communication that link his work as a photographer and as an anthropologist. In recognition of Collier's contribution on all three levels, the Bay Guardian has named him the recipient of its Lifetime Achievement Award in Photography.

A photograph is for Collier not an object but a relationship: between the photographer and the subject, and between the photograph and the person who views it. His photos have an intimate, interior quality, as if taken by someone inside the scene, rather than by an objective, distant observer. The concept of relationship as a basis for cross-cultural understanding has also informed Collier's work as a student and teacher of anthropology and photography. "My life as a photographer has been a journey through human difference," Collier writes.

Throughout his work, Collier has focused on the issue of cultural identity and the forces that threaten it. His father, John Collier Sr., was Commissioner of Indian Affairs in the early 1900s, and Collier spent much of his youth among the Indians of Taos Pueblo, New Mexico, whom he describes as "my early friends and teachers." He writes that his childhood "was both in and out of the American mainstream; for accidental reasons I experienced an informal education. I may have reasons for identifying with

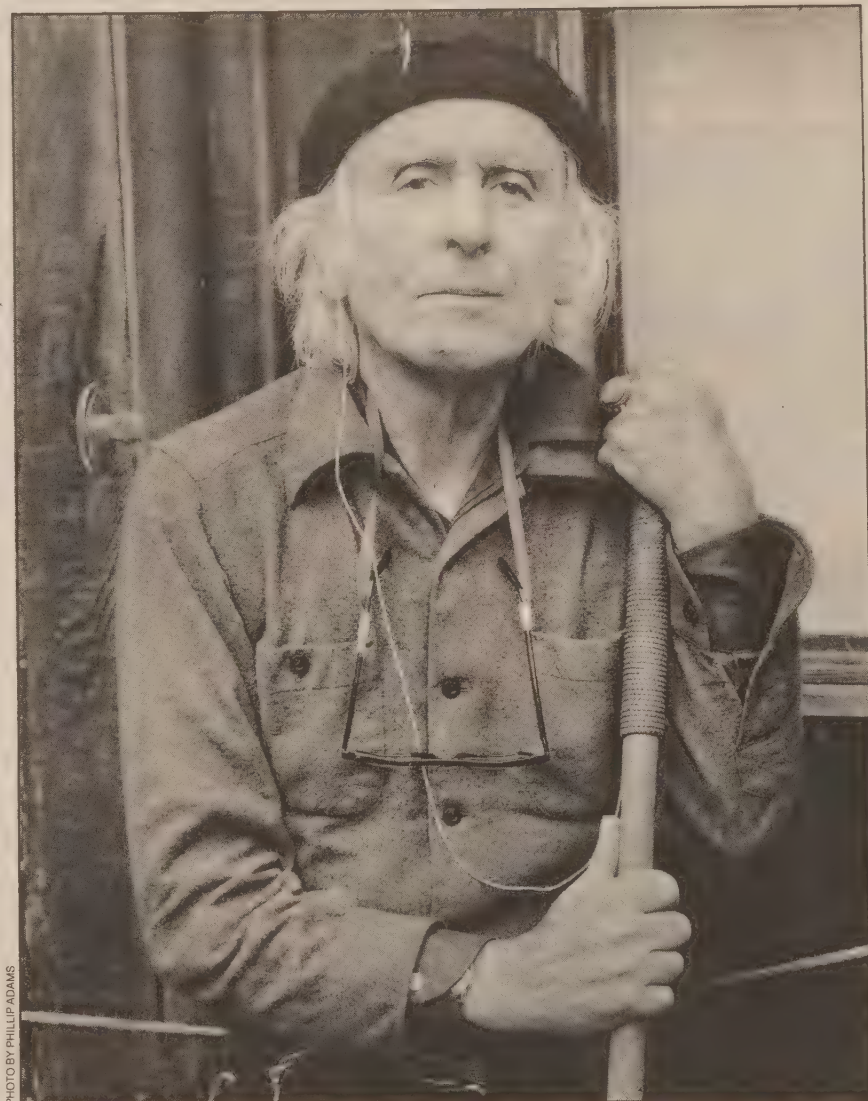


PHOTO BY PHILLIP ADAMS

John Collier Jr., a Depression-era photographer for the Farm Service Administration, was a pioneer in the field of visual anthropology.

the ethnically diverse, and for professional striving for equality in human difference."

When Collier was seven years old he was hit by a car, an accident that left his hearing permanently impaired. Several colleagues refer to this fact as one source of the uniqueness of his photographs. In the introduction to the sec-

ond edition of Collier's book, *Visual Anthropology*, Edward T. Hall writes that "Collier's photographs are not simply visual images; in compensating for his lost hearing, he has managed to incorporate an auditory quality into his photographic images as well as his vision . . . It is almost as though he were listening instead of seeing — projecting

that lost ear into the scene."

Mary Collier, his wife, speculates that Collier's difficulty hearing has forced him to deal with people directly, one at a time, and that his directness makes his subjects respond well to him. "He can ask very personal questions without impertinence," she says. Collier himself puts it more simply:

"Because my ability to listen is such a challenge, maybe I listen harder."

Collier is best known for his work as a member of the Farm Service Administration/Office of War Information team of photographers that generated a historical archive of 77,000 images of America during the Depression. The project team, directed by sociologist Roy Stryker, included more well-known photographers like Lange and Walker Evans. Many of the images they produced appeared over the years in books, magazines and newspapers, and are still among the best-known representations of the Depression.

Collier joined the team in 1941, the last photographer to be hired, and his contributions to the project include pictures of shipbuilders, coal miners, Portuguese fishermen, Amish farmers and Hispanic villagers in New Mexico, where Collier spent most of his youth. He now describes the FSA-OWI assignment as the beginning of his career as a serious photographer, and "an enormous influence" on his work. As a young man he represented his surroundings through painting, but in the crisis of the Depression, Collier writes, "the camera offered me an involvement that painting had failed to afford."

Collier's interest in recording what he calls "human conditions" intensified during the FSA-OWI project, and ultimately led him to study anthropology, and to expand the use of photography in anthropological research. His most significant academic work has been in the field of visual anthropology. In his 1967 book *Visual Anthropology: Photography as a Research Method* (revised in 1986 with his son Malcolm Collier, also an anthropologist), Collier writes that his goal is to "outline how the camera can be used to explore and to analyze, so that we can use photography not only to show what we have already found out by some other means, but actually to extend our visual processes and to help us find out more about the nature of humanity and its multifaceted cultures."

Heidi Larson, a UC at Berkeley anthropologist and photographer who has worked and taught with Collier, describes *Visual Anthropology* as "the only thing written that has given anthropology a real method" for using photography. The book is full of photos from Collier's own career, with lengthy explanatory captions, and provides both technical instructions and a theoretical framework for anthropologists using photography in their fieldwork.

Collier stresses the importance of us-

continued next page

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COLLIER

continued from previous page

ing the camera as a research tool, gathering as much visual data as possible before drawing any conclusions. His approach, Larson explains, is one that "lets the photo be a question and not an answer. Rather than looking at the situation and trying to find the photo that sums it all up, he takes a lot of photos, lets his camera explore."

In *Visual Anthropology*, Collier describes the anthropologist/photographer as a "participant observer," one who plays an active role in the scenes he or she records. By establishing relationships with members of a community, he explains, the researcher can win entrance and gain insight unavailable to the distant, withdrawn observer. He also writes of the importance of letting the people who are photographed instruct the photographer in what to shoot, and aid in interpreting photos of their community.

This approach clearly has an impact on the people Collier photographs. In 1988, author Nancy Wood interviewed members of the Lopez family in New Mexico, whom Collier had photographed for the FSA-OWI project 45 years before, and found they remembered the photographer vividly. "He ate tortillas and beans with us," Juan Lopez told Wood. "He haul water, break ice, chop wood. Everything."

Collier's involvement with anthropology led to teaching, an enterprise that he describes as "an effort to help students see other human beings as equal to themselves." Collier taught photography and anthropology at San Francisco State University for more than 20 years, and has been teaching at the San Francisco Art Institute for the past 30 years. Mary Collier says that his conviction that "science requires art" has characterized his interdisciplinary teaching. "He tries to get the artistic juices of the SF State kids going, and to get observational, reality-based things going with the Art Institute students," she explains. In 1978 the SFAI awarded Collier an honorary Doctorate of Fine Arts, putting him in what his wife Mary Collier calls "the strange position of being a full professor without having graduated from high school."

Colleagues and students describe Collier as an unconventional and dedicated teacher, who inspires understanding as well as instilling technique. "He has an unerring, instinctive quality about him," says SFAI photography professor Pirkle Jones. "He has been an inspiration to students and faculty." Colleagues describe Collier's teaching style as visual as well as verbal. Larson remembers him turning off the sound of films he showed in class, saying "look at the image."

"It made us think about how his life had been, how finely tuned his vision is," Larson says of the experience. And Frank Norrick, principal anthropologist at UC at Berkeley's Lowie Museum and a former student of Collier's, remembers him passing around photos in class and asking the students what they thought was happening in the scene. "The idea was always to show you how wrong you were," Norrick says. Collier taught his students that photos without proper interpretation are of no value, that "you have to know something of the cultural milieu of the people you are photographing," Norrick says.

To understand another culture, one must enter as well as observe it, and Collier has always been a participant in, rather than a mere chronicler of, the lives of the people he photographs and studies. He describes his interest in "the cultural base that preserves personality" as a personal as well as a professional concern. "I have witnessed people losing identity, becoming faceless and then disappearing," he writes. "In both rural and urban environments

there is the persistent pressure to become homogenized. But today there is also new perseverance to retain or even to recover cultural identity. Does this persistence mean we feel a need to preserve the shape and integrity of self, under the erosive pressure of flattening modernity? Has this been the cause of my own search, to define the shape of my own nature? Is this the grail-searching of all art and much anthropology, to find our own tribes in the wilderness?"

Collier's theoretical work may have won him his niche in academia, but throughout his life he has done his own grail-searching in the field, camera in hand. His first lengthy photographic document was an independent study of traditional Spanish-American sheepherding in New Mexico, which he undertook in 1936. After his years with the FSA-OWI project, he continued to work under Stryker in Canada and South America, making detailed photographic records of several communities.

In 1946, he collaborated with Ecuadorian anthropologist Anibal Buitron in an experimental study to create a photographic record of a culture in the process of change. Collier and Buitron together wrote *The Awakening Valley*, an account of their effort to combine photography and ethnography. Collier now describes his work in Ecuador and Peru as the most important of his career, because it was there that he made his most in-depth photographic studies, and developed the documentation techniques that formed the basis for *Visual Anthropology*.

In later years, Collier worked alongside professional anthropologists on several studies of indigenous peoples, including a comprehensive study of the Indians of Otavalo, Ecuador. As research assistant to Cornell anthropologist Alexander Leighton, Collier participated in a project exploring the use of various photographic methodologies to investigate the nonverbal content of culture in the Maritimes of Canada and the Navajo Reservation. He also made a comprehensive photographic survey of Vicos, Peru, where Cornell was implementing a development project.

Anthropologists who have worked with Collier on research projects describe the thoroughness with which he undertakes a photographic inventory, and the sensitivity with which he approaches his subjects. Norrick, who worked with Collier on a study of relocated Native Americans and Eskimos in the Bay Area, explains that Collier "hasn't a prejudiced thought in his head. That's why he's so great to work with in the field." Because of his difficulty hearing, Norrick says, Collier "tries to melt into the background. Then he starts to photograph like crazy. I've never seen a man crank a camera so fast. He shoots everything, from an overview of the living room to a detailed shot of the toilet." From Collier, Norrick says, he learned "the necessity of photographing everything, with no bias."

His concern with "photographing everything" has led Collier to privilege the series or "photo story" over the individual image, and to see the value of his own work as social rather than artistic. Larson points out that although Collier is a "brilliant photographer" with an artist's eye, he "plays down the aesthetic in his own work as well as his students'. He looks for information more than the aesthetic."

Collier's concern with what he is photographing rather than with his own artistry is evident in his photographs: Their beauty comes more from his respectful, intimate approach to his subjects than from any specific technique. And beauty is not what Collier values most in his own work. "My work in photography has always been very practical," he explains. "I've never at any point made photographs as an individual, personal expression."

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ASK ISADORA

A NORMAL ERECTION

By Isadora Alman

Q: I'm not sure that I'm having normal erections. When I say normal, I'm referring to erect penises that I've seen in a condom brochure and in the only porno movie I've ever watched. My fully erect penis doesn't seem to "rise" as much as ones I've seen.

About three years ago I talked about this with my doctor. He examined my flaccid penis and said that everything looked fine. He also said that a larger penis might not rise as much as a smaller one. I don't know if he was just trying to make me feel better or what, because I know my penis is not as large as the ones I saw in the porno movie.

I decided to talk to my doctor's partner, a woman, for a second opinion. She started by telling me that there is no perfect size or angle of erection and then asked me if I wanted her to examine me. I said yes. As soon as she gave me the instruction to remove my pants, my head started pounding and I felt myself perspiring. Watching her pull my underwear down to my mid-thighs and handle me made me get an erection.

She tried to ease the tension by talking about my now semi-erect penis. "It seems to be reacting normally," she said. She was being extremely professional, I thought at the time, yet she was turning me on. A string of pre-cum came out of my penis and that was it. She didn't know what to say and stopped touching me. I was extremely embarrassed, pulled up my underwear and put on my pants. I said thanks for talking with me and rushed out of the room.

After that experience, I've been afraid to see another doctor, man or woman, because I fear that I'll just remember my last experience and get another erection. I'm thinking that perhaps I have a lack of blood flowing to the end of my penis. Could this be the case? Will I have to live and make love with a 3/4-erection for the rest of my life? Was my doctor's partner acting professionally during the examination I have described?

A: I've reprinted this much of your even longer letter because you've raised two very important issues. First, your erection. What you've described (and drawn in a diagram, which is an excellent idea for future consultation) is well within the range of normal erections. Just as being 6 feet, 6 inches tall is atypical but not abnormal, so is a full erection that points downward rather than straight ahead or upward. There is a possibility of restricted blood flow, but in that case your erection would remain semi-flaccid rather than hard, a fact you didn't mention.

A consultation with a urologist, just to reassure yourself, would not be out of order. Bring in a drawing or Polaroid picture of your erect penis and tell the person examining you — whether male or female — that the last time you were examined you felt embarrassed by the resulting erection. Having said it may relieve some of your own fear and tension, and will both prepare the doctor and undoubtedly elicit reassurances on her or his part that such an occurrence would not be

the first time.

The female doctor who examined you when you were 19 should have been prepared for your reaction and had a colleague in the room, as many male doctors have for years when examining a female patient. Other than a possible lack of foresight, she appears to have behaved correctly. And, by the way, few men have penises that look like the ones seen in porno films, just like very few men have chests like Sylvester Stallone's.

Q: How come after I spend the night with somebody all my body functions smell like them?

A: I'd be inclined to suspect that the person's scent is not in your excretory systems but on your skin and in your nose, pervading your sense of smell. There are said to be some men who grow mustaches in order to prolong that very condition.

Q: Does jazz music stimulate sexual feelings, or is it a myth?

A: Many religious fundamentalists insist that it does. If it's down-and-dirty trad jazz, you'd get no argument from me. My guess is that any rhythmic, feel-good music puts people in the mood for other rhythmic, feel-good activities, too.

Q: I pick up one of the swingers' papers periodically and have noticed that mixed-gender couples looking for a third party want a woman nearly 95 percent of the time. Why? Since I've been noticing this for more than ten years, I don't see fear of AIDS as the reason. Most of the ads note that "wife is bi curious." Aren't men?

The few ads requesting a male third party seem to want male thirds, fourths, fifths and more, and "hobby will videotape." Any comments? Guesses? Facts, even? (By the way, I thoroughly enjoy your column and learn something quite often. I also enjoy the fact that I still have questions at 45. I was afraid I'd know it all and be bored!)

A: I discussed your question with several knowledgeable others, and we came up with several comments, guesses and potential facts. I'll leave it to you to choose among them, and readers, I'm open to other interpretations. Many of these scenarios are at the man's insistence and reflect fantasies of his, which the woman is willing to go along with but not willing to recruit her friends for. Voyeuristic men who get a charge out of seeing their woman being done by other men is a relatively common turn-on, while the opposite is not.

Finding a man to co-operate in a sexual adventure is a lot easier than finding a woman to do so, so that seekers of women are forced to look farther afield and place ads. While many men may indeed be bi curious, our society gives little permission to explore that. (It's not heterosexual women who use "cock-sucker" as the basest of insults.)

Relationship counselor Isadora Alman, MA, MFCC, conducts her private practice in San Francisco. Readers' questions for this regular column can be sent to her c/o Bay Guardian, 2700 19th St., SF 94110.

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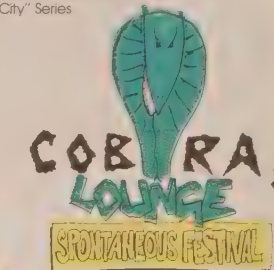
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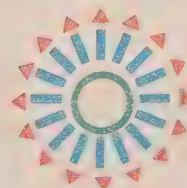
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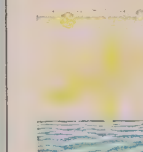
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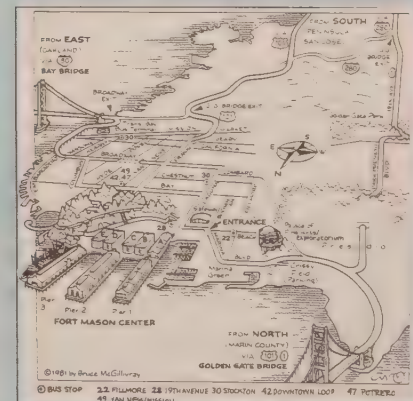
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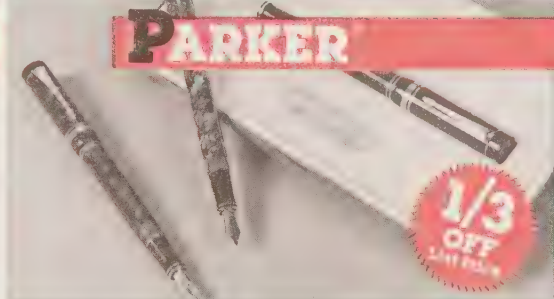
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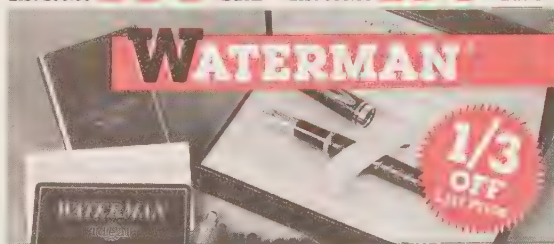
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Vol. 2, No. 7

NOTES FROM the Art Store®

December 1989

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- 7200 W. Beverly Blvd., L.A.
- "Illustration" Works by UCLA Extension Instructors: Millholland, Unger, Harper, Robinson and Lattimore NOV 17 thru DEC 29, 1989
- Los Angeles City College Student Exhibition JAN 11 thru FEB 22, 1990

The ART STORE GALLERY

- 44 S. Raymond, Pasadena
- "Lost Worlds" Selected works of William Stout DEC 8, 1989 thru FEB 1, 1990

The ART STORE GALLERY

- 5301 Broadway, Oakland
- Beatrice Berlin: A Retrospective 25 Years of Printmaking Craig Hansen. Selected Wood Sculptures NOV 20 thru DEC 31, 1989

The ART STORE GALLERY

- 11450 Ventura Blvd., Studio City
- 20th Anniversary: A Survey of Art Works produced in the Motion Graphics Department of Cal Arts NOV 16 thru DEC 28, 1989
- "Photo Link" The L.A. Printmaking Society JAN 11 thru FEB 22, 1990

The ART STORE GALLERY

- 11660 Santa Monica Blvd., West Los Angeles
- "Works from Life" A group show (in association with Santa Monica College Community Services) of students' and artists' working with Jeanne LeMasse DEC 8, 1989 thru JAN 18, 1990

The ART STORE GALLERY

- 612 Mission St., San Francisco
- The School of the Arts (SOTA) San Francisco Unified School District: Ecologie, Miniatures and Ceramics NOV 16, 1989 thru JAN 4, 1990

The ART STORE GALLERY

- 4040 Campus Dr., Irvine
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By Melanie Hutchison & Larry O'Connell

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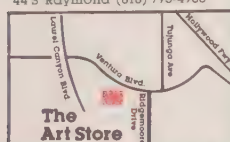
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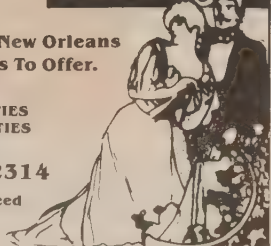
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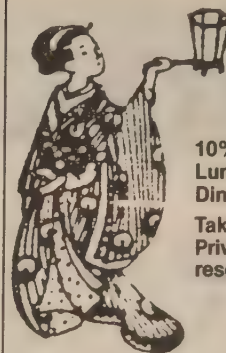
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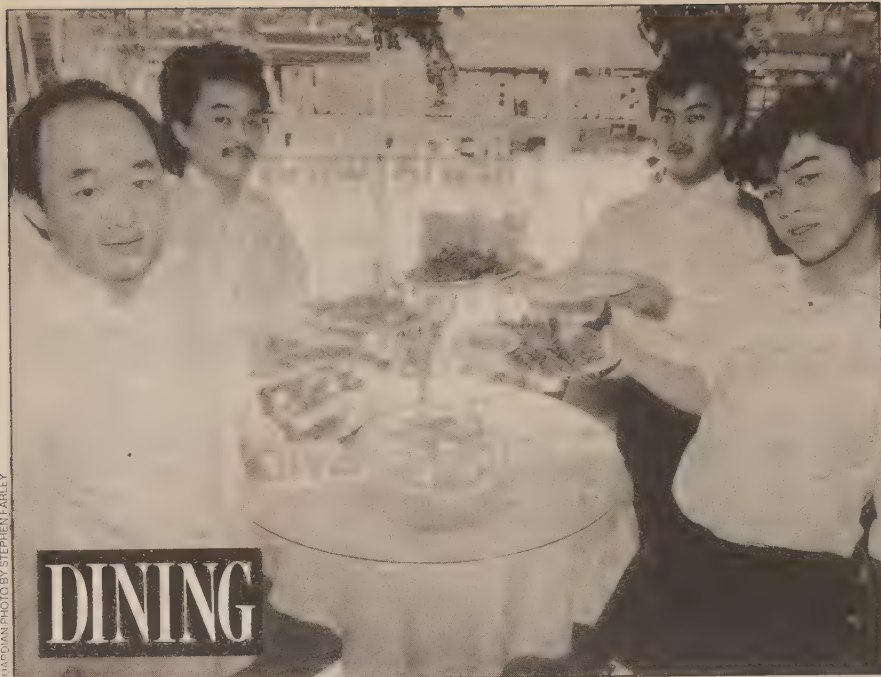
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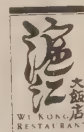


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EAT-IN • DELIVERY • TAKE-OUT

A TASTE OF SINGAPORE

Singapore and Malaysian Restaurant offers a distinctive cuisine

By Janet Hazen

ONE OF THE best things about this "job" is discovering new food, or at least food that seems altogether unique and different. The Singapore and Malaysian Restaurant, a typically discreet Asian place, opened about three months ago with only a sign in the window marking the event. Up until now, it's depended on foot traffic and word of mouth for business. Granted, once a meal is enjoyed at Singapore and Malaysian, return visits are guaranteed.

The interior of this neighborhood lunch-and-dinner house isn't the typical Chinese or even the generic Asian restaurant decor, but it isn't anything to write home about, either. Just as well, since this leaves more room to discuss the food — the really relevant issue here.

Singapore, the southernmost city on the Malay peninsula, is well-known for its street vendors and colorful, eclectic culture. Malaysian food seems to have much in common with that of Indonesia, but technically has been greatly influenced by Chinese and Indian cuisines. Many dishes seem Chinese in style, while others seem very much like Indonesian or Burmese dishes. In any case, this food is distinctive, exciting and very delicious.

One night we enjoyed an excellent beef and chicken satay (\$6.95), served with an unusual peanut sauce spiked with red chilies. Two good companions are Low Bak (\$6.95), deep-fried Malaysian egg rolls with tender chunks of bean curd, and Achar (\$3.25), terrific pickled vegetables composed of crisp green beans, English cucumber, carrots and cabbage in a sesame seed sauce. All three appetizers were quite

Janet Hazen, a graduate of hotel/restaurant school and formerly a chef at Greens restaurant, is currently a freelance writer, cooking instructor and food consultant. She is the author of *Glories of the Vegetarian Table* and *The Sophisticated Sandwich* (Aris, Addison-Wesley). She is working on a wild game cookbook for Chronicle Books.

good in combination.

Another night we tried the last two on the list, Pou Pia (\$4.25) and Rojah (\$3.95). Pou Pia, a very thin crepe wrapped around shrimp, egg, bean sprouts, jicama and carrots and served with a sweet, soy sauce-based dipping sauce, was light and sensitive. Equally light and healthful was the Rojah, a salad made from chunks of English cucumber, jicama and pineapple, sauced with a slightly sweet and hot brown sauce. All the appetizers are winners.

Curry Mee (\$5.25) is a rich and satisfying entree. In this dish you can sample the outstanding coconut sauce and noodles of the cuisine; teamed with these two favorite ingredients are green beans, bean sprouts, prawns, clams, chicken, bean curd and the ubiquitous hard-boiled egg. Another fabulous noodle dish is Chow U Mee (\$3.95). The taste can be compared to a Chinese noodle dish in that it's very rich and beefy-tasting, with that wonderful smoky flavor that comes from cooking in a very hot and well-seasoned wok. Prawns, bits of pork, bok choy and slices of fish ball make this a balanced and rewarding dish.

The menu isn't organized in the typical Asian format, but with careful perusal you'll find all you could want. Hai Nan Chicken Rice (\$5.95) turned out to be one of the best dishes. Simply described as deep-fried chicken in chicken broth and ginger, this delectably tender, juicy and very tasty half-chicken was more than "fried chicken"! The sweet rice flavored with fresh ginger was heavenly as well.

Another favorite was Sambai Kachang Pajang (\$4.75), fried green beans with lemon grass, chilies and plenty of fish paste. Similar to Chinese-style dry-fried green beans, this dish was more assertive in flavor and very good. Another tempting vegetable dish, one that's a good bit lighter, is Godo Gado (\$4.95), shredded jicama and carrots combined with the ever-so-crisp cucumbers and bean sprouts in a slightly spicy peanut sauce.

Once again, expert cooking skills are evident with Ikan Blendang (\$8.50), a whole pompano fish rubbed with curry powder and turmeric, then pan-fried. It was a real treat, with delicate white flesh and crispy skin not at all overpowered by the spices. Those pickled vegetables, had they lasted, would have been really good with the fish.

Tender dark-meat chicken still on the bone was the main ingredient in Kari Ayam (\$6.50). Stewed chicken, wedges of golden-brown potato and a slightly spicy red coconut sauce made one irresistible curry dish, quite different from others I have sampled in Burmese, Thai or Indonesian restaurants.

Tiger beer (\$2.50), an Asian import, and a couple of domestic and other imported beers are great with this food. I was also anxious to try Lychee (\$1), a very sweet and cool drink made from lychee syrup, fruit and ice. It makes a wonderful drink, especially for those who prefer non-alcoholic beverages.

Desserts here are just about as bizarre to the American palate as those from Burma and the Philippines. Bu Bo Cha Cha (\$1.75), a combination of yam, taro root and banana in a sweetened coconut milk, or Pulut Hitam (\$1.75), almost-gelatinous sweet black rice (which is actually purple) served warm with sweet coconut milk, are really refreshingly strange and quite pleasant. The black rice dish would be especially good for breakfast on a cold morning.

The service at Singapore and Malaysian is friendly and helpful, and the food generous and very tasty. This diamond in the rough, situated in the heart of the Richmond District's Asian restaurant row, should be your next stop if you enjoy the pleasures of good Asian food.

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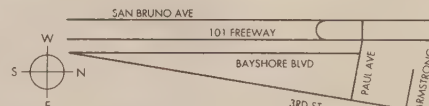
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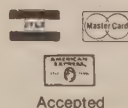


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MICRO FILMS



By Zena Jones

Serving Two Masters Promises to Keep

Today, it isn't only the poor who are always with us but the homeless as well, in ever-increasing numbers. The first of two films taking very divergent views of the tragic, many-leveled situation is Edward Tim Lewis's black-and-white, set-in-Washington, D.C. *Serving Two Masters*. A onetime Episcopal priest, well played by Victor Lawson, is now homeless. A chance coincidence brings him into contact with old friend Cliff McMullen, a black executive who's trying to reconcile his feelings about apartheid with his white company's dealings with their South African counterparts. Unfortunately, at the critics' screening, the occasionally very grainy print plus an almost unintelligible soundtrack made the film hard to follow. As a result, the vital fact that the priest and the homeless man are one and the same isn't clear, throwing the entire film off-kilter. Fortunately, a new print will be available for the film's run, and the audience experience should be infinitely better.

The second film, *Promises To Keep*, however, needs no apologies. Narrated by Martin Sheen, directed by Jinny Durrin, and also set in Washington, it vividly outlines Mitch Snyder's 51-day 1984 fast protesting President Reagan's decision not to fix up the ramshackle building that provides shelter for hundreds of the homeless and those either physically or mentally ill. Snyder's protest almost costs him his life, but one week before the election Reagan relents. Time passes, no improvements are made, and in 1985 the government announces it's pulling out and wants to relocate the shelter in the city's poorest section, an idea that goes over with all concerned like the proverbial lead balloon. Right up until the final 1985 resolution the film keeps you involved not only with the political ramifications, but opens your eyes to what this shelter means to the people who stay there, the dedication of the small staff, and its multi services. How ironic that the people with the power to make or break such a place have never even seen it. (Dec. 7th-13th at the York Theater, SF.)

GOLD RUSH THEATER



Left to right: Cliff McMullen and Victor Lawson in *Serving Two Masters*; Images from Gold Rush theater posters; SF Chamber Singers' Bob Geary.

M

OST SAN Franciscans picture the Gold Rush '49ers as

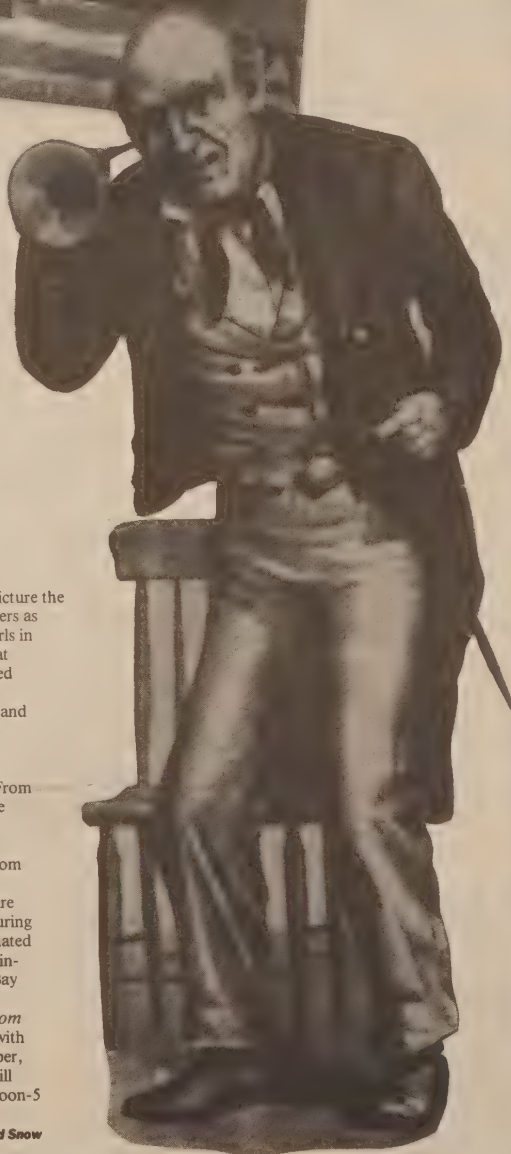
brazen old men lusting after whiskey and dancing girls in the ramshackle saloons of the time. But evidence that these men — and the few women present — hungered for much more than booze and burlesque graces the walls of the San Francisco Performing Arts Library and Museum (formerly the Archives of the Performing Arts), in the form of colorful late 19th-century theater posters.

The project, entitled "The San Francisco Stage, From Goldrush to Earthquake, 1849-1906," includes more than 50 lithographs from the collection of San Francisco's Schwabacher family. Each captures the leading performers and playhouses of the time — from vaudevillean to Shakespearean — in rich detail.

SF PALM's project also includes a five-part lecture series about the major trends and popular figures during the first 50 years of Bay Area stage performances, slated to begin in late January, and the first portion of an in-depth history of San Francisco theater, written by Bay Guardian theater critic Misha Berson.

The first part of Berson's chronology *SF Stage from Gold Rush to Earthquake, 1849-1906*, which deals with local theater from 1849-1869, is available in December, with part two to follow in the spring. The project will remain on display through July, 1990, Tues.-Fri., noon-5 pm, at 399 Grove, SF. 255-4800.

— David Snow



AFTER DARK

A NOVEL NOEL

ROBERT GEARY founded the San Francisco Chamber Singers ten years ago with a clear goal in mind: to present new music by local singers.

"My desire was to create a chamber vocal ensemble that would become a significant musical organization in the city," says Geary. He believes there's been a general trend toward smaller ensembles, citing factors like a sizable repertoire and audience appeal. "The nature of chamber music is not of large effects, but of more intimate communication."

For performers, too, there's the appeal of greater individual participation. In recent years, there has been a fairly low turnover of the group's singers — quite a feat, considering they are paid only a nominal amount.

The sound of the Chamber Singers has a delicacy and crispness — much like a silk sound tapestry — unlike the flashier, extroverted style of other groups.

Although other vocal ensembles like Chanticleer receive more media attention, Geary doesn't feel eclipsed. "Their success has been meteoric, due to their unusual nature (all male voices), and luck." He adds that Chanticleer's singers are full-time, paid professionals, a status to which his group doesn't aspire.

The Chamber Singers keep busy, however, with annual summer tours and local engagements. Geary, too, spreads himself around, directing a range of ensembles, including one of the city's best church choirs, First Unitarian Church of San Francisco.

The Chamber Singers' upcoming concert, "A Novel Noel," will feature composers of



various periods ranging from Byrd and Gabrieli, to the premiere of pieces by local composers William Ludtke and Mark Wings, along with the setting of a poem, "There ■ No Rose," by Gary Garcia, who died of AIDS in 1986.

Two performances are slated: Dec. 9th at 8 pm at the SF Theological Seminary in San Anselmo, and Dec. 10th at 2 pm at the Florence Gould Theater in San Francisco's Lincoln Park.

— Stephen Share

Dining Out



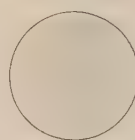
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Kinji Hayashi, Ellie Herman and Hannah Sim in *Piece on Earth*.

UNEARTHLY 'PIECE'

Harupin-Ha takes on the horror and chaos
of the human psyche

PIECE ON EARTH. By the Harupin-Ha Butoh Company, at The Lab, SF. Thursday, Nov. 30th.

By Rita Felciano

THE LAB'S newly established artists' residency program went to the Harupin-Ha Butoh Company from Japan, whose work has been seen in the Bay Area off and on since the early '80s. The resulting 90-minute *Piece on Earth*, performed by founder Koichi Tamano and his ensemble of six American and Japanese dancers (Kinji Hiyashi, Mark Stomper, Paul Lalala, Elli Herman and Hannah Sim), was a somewhat mixed success.

Butoh originally referred to the type of Western salon dancing that became popular in Japan after the country opened itself to Western influences in the late 19th century. More recently it describes a mixture of avant-garde dance theater, rooted in the traditions of Bugaku and Noh theater and the techniques of modern expressive dance, particularly those of German dance pioneers Mary Wigman and Harald Kreutzberg, who exerted a profound influence on Japanese dancers in the 1930s. (It's one of the few positive

results from the unholy alliance of those two at-that-time fascist countries.)

This marriage between East and West began to bear its strange fruit in the years after the war, during which Japanese artists had to come to terms with the horrors of the recent past. It is at once profoundly Japanese and introspective, but also accessible to Western audiences because of the way it probes the subconscious in an almost analytical way. Butoh (also called the Ankoku Butoh, dance of darkness), thrives on imagery of horror, ugliness and distortion. At its best it can be deeply moving; at its worst it is self-indulgent and inane.

Piece on Earth suffers a little from both. Made up of two parts, "Time Wheel" and "By the Pond," each of which is divided into four vaguely related episodes, the work contains moments of such power as to take your breath away, and others that are so nondescript that you wonder how they could be part of the same piece. The ending in particular seemed repetitive and drawn out with rather flaccid imagery — Tamano's last sly grin at the audience notwithstanding — leaving me with an uncomfortable aftertaste of self-conscious avant-gardism. Most irritating, however, was the pitter-patter sound score by Reiko Hasegawa, which

for the most part sounded amateurish and was cursed with an irritating level of tape noise.

What was exciting was to see how Koichi Tamano, himself a pupil of one of the founders of butoh, Hijikata Tatsumi, has passed the spirit of butoh on to an ensemble of beautifully trained dancers whose bodies hold the difficult extended contractions with nary a shake of a muscle or a flip of an eyelid. The white body paint, with its slight sheen against the dull black stage background, made them look like translucent porcelain shells containing a sinister reality.

The images in *Piece on Earth* have hints of a common narrative as they move from a static sense of time in a sketchy tea ceremony to the emergence of an imaginary child who herself is going through dreamlike experiences in a forest along some flowing water. As the lights came up darkly on "Time Wheel," the six white-clad dancers, crepe-paper obis around their waists, blind-folded and arms stretched out in clenched fists, descended from pedestals and stairs into a slowly revolving circle. With the balls of their feet gropingly pushing along the floor, the dancers glided as if propelled by forces beyond their control. Unfortunately, the retrograde pattern of the movement design became so predictable that it undercut the sense of inevitability and suspended animation.

In the "zashiki warashi" (invisible child in the house), on the other hand, the dancers methodically moved up and down as if on pneumatic pumps, their faces and throats arrested in a grotesque spasm, but as they turned their backs, their undulating hips revealed softness and lyricism even though none of the movements themselves had changed. It's the kind of unexpected surprise that is the delight of going to the theater.

Special kudos have to go to Hannah Sim, who in "under the blossom tree," a solo at the beginning of the second half of the program, was a masterful image of control and simplicity as she floated downstage as if on an invisible cushion of air. Her disembodied eyes were wide open as they pulled you into an empty abyss. The movement was like one eternally held breath that threatened to suffocate you until, in the end, she reclined and slightly exhaled.

Hiroko Tamano, Koichi's wife and partner who also dances in the ensemble, elegantly partnered her husband in "tea time," in which she acts as the foil to his subversion of a tea ceremony. Later on, dressed in red velvet, she framed the beginning of the second half, the "By the Pond" section. The first time around she was quite moving as she vainly tried to integrate a body whose every part speaks a different and independent language. The vacant gaze, the gnarled and clawing fingers, the splayed toes, the angular arm that seems to stretch nowhere, the vocabulary was butoh at its best, images of chaos shining through a totally disciplined body. One only could wish that the images were a bit more varied.

Tamano himself is an astounding performer, at once the bent-over farmer working in the rice paddies in the popular Japanese woodcuts and the hunchback jester common all over the world. Crouched and knock-kneed, his fingers gnarled, he lurched and groveled, his face distorted by idiotic grins as he tried to stifle the endless screams. It was agonizing to watch this body in "tea time" heaving and stretching by forces that swelled up inside him like the burning lava of an exploding volcano. It was also the one moment of the evening where the sound score worked well, expressively speaking for Tamano's inarticulate Everyman.

To speak about the powers of chaos inside us and around us as eloquently as Tamano does is a rare gift, and more than makes up for the weaknesses of *Piece on Earth*.

MOVIES



Victor F. Lawson as a homeless priest in *Serving Two Masters*.

HOMELESS MOVIES

Two new films offer insights into the problems of the homeless

SERVING TWO MASTERS. Directed by Edward Tim Lewis; playing with *Promises to Keep*. Directed by Ginny Durrin. December 7th-13th at the York, SF.

By Steve Warren

SAN FRANCISCO looks like the set for the world's biggest production of *The Threepenny Opera*, with professional panhandlers crowding the helpless homeless out of the most desirable spots. The problem of homelessness has become too enormous to cope with, so most of us have found ways of ignoring it, either by giving money without thinking or refusing money without thinking.

If we can close our eyes to the homeless right in front of us, it's that much easier to avoid going to movies about them. Ratings being released today will show whether people watched the CBS drama *No Place Like Home* in the comfort of their own homes Sunday night, while the weak performance of the critically acclaimed *Sidewalk Stories* at the box office indicates audiences are unwilling to confront the homeless issue even in a film whose innovative technique outweighs its subject matter.

Two less polished but well matched, hour-long films that deal more directly and provocatively with the problem have found shelter for a week at the York Theatre, which has lodged many a picture that would otherwise have been without a home.

Addressing the homeless in fictional terms requires focusing on an individual or small group. When you try to treat them *en masse*, you're talking about revolution — or *Les Misérables*, where the title characters just provide background color for someone who has risen from their ranks.

Serving Two Masters is a black-and-white drama about two black men in Washington, D.C. who were friends in school, perhaps 20 years ago, but have taken opposite paths since. Vic (short for Victor or Victim?) is the sort of person you would cross the street to avoid, as he shouts quasi-scriptural gibberish at passers-by while hitting them up for a handout. (Most of his dialogue sounded like gibberish in the print that was press-screened, but the tone of his lines seems more important than the specifics. The theater says the filmmaker has promised to supply a better print for the run.) He may be speaking Great Truths — at times he could be

Jesus returned to earth — but he acts so demented no one will listen.

We see Vic functioning as an Episcopal priest, but we're not sure if these scenes represent flashbacks or an alternative reality. If he was a priest — and the closing credits identify him as a "homeless priest" — how did he wind up where he is? Perhaps the omission of necessary transitions was a compromise made by writer-producer-director-editor and co-cinematographer Edward Tim Lewis in order to complete *Serving Two Masters* on a minuscule budget.

The film isn't as religion-obsessed as Vic, but an early sequence that raises significant questions revolves around churches. Scenes in a black church are intercut with an episode of Vic being routed by a white priest for sleeping outside his church: "This ground is consecrated. . . . You can't sleep here." This begs the question of whether Vic would receive better treatment sleeping outside a black church. Also, we're supposed to feel the priest is doing the wrong thing; but he offers to have Vic transported to a shelter where he can receive food and medical attention. Would it be more Christian to invite him inside a church that has no facilities to help him, or to give him money when his whiskey bottle is nearly empty?

Vic steals a cab on a whim and picks up two men — one black, one white — who talk business on the way to their destination. We learn through this and later conversations that the black man, Cliff, is the "house Negro" in a white corporation that uses him as an apologist for their interests in South Africa. ("We don't mix business with politics.") In one scene he boasts to a potential black client that they have integrated their toilet facilities in South Africa, even though it's against the law.

With so many doors still closed to blacks, should Cliff tell off his white bosses and end up like Vic? Can he do more good for the oppressed of his race by joining them, or is there a chance he'll be able to help others climb the corporate ladder behind him if he stays on the job? But how much compromise is the job worth, when he'll probably never have a voice in corporate decision-making?

Cliff doesn't indicate that he recognizes Vic until sometime after the taxi ride, when Vic has set up camp outside his office building and become his conscience. Cliff goes to Vic and tries to talk to him about old times, even offers him money, but gets a French

menu recited to him in return. We're supposed to believe they both learn something from the exchange.

Serving Two Masters hangs together better than it sounds in synopsis, but it's not a picture to see when you're in the mood for slick entertainment or easy answers.

NEITHER IS the co-feature, *Promises to Keep*, although this color documentary takes a more black-and-white approach to its subject. For the most part it seems to be promoting Mitch Snyder, a Washington, D.C. activist on behalf of the homeless, for sainthood; but at one point it raises legitimate concerns about him which are never fully explained away.

Snyder was the key person, as far as media attention was concerned, on the Committee for Creative Nonviolence, which campaigned for four years to make the federal government upgrade an abandoned building in the shadow of the Capitol that they had permitted the homeless to use as a shelter. A seven-week fast, which almost killed Snyder, ended on the eve of the 1984 election when Reagan agreed to CCNV's demands to make the building habitable; but that was just the beginning.

No action had been taken by the following summer, and the government began trying to close down the shelter and evict its 600 to 800 residents. We are told that the bureaucrats had tired of trying to negotiate with Snyder; but we're not told what points they couldn't agree on, only that the feds didn't keep their promises. That's probably true, but it would be easier to believe if we had more facts.

The courts ruled that the government would have to provide alternative housing if it wanted to evict people from the shelter. The solution they came up with was to open a shelter in the poor neighborhood of Anacostia, ten miles from downtown, and to give money to the DC Coalition for the Homeless to administer it.

Snyder's protests at this point were so vehement, it's easy to believe he was more concerned with protecting CCNV's turf than providing adequate housing. One of his opponents from the Coalition refers to it in the film as "a potential Jim Jones situation," and we have no reason not to believe him. The residents of the CCNV shelter refused to leave and the government halted its eviction plans in January 1986.

After two more years and a movie-for-television in which Martin Sheen, who narrates *Promises to Keep*, played Mitch Snyder, the promises were finally kept. The shelter was renovated and provided with heat, kitchen and medical facilities, at last becoming the model shelter that had helped re-elect Reagan four years earlier.

Written, produced and directed by Ginny Durrin, the film is generally moving and well organized. On the plus side is a homeless woman known as Granny, who would win an Oscar as best supporting actress if this were a fictional work. On the negative side is the visual device of illustrating events with mock newspaper headlines, all of which are followed by the same article. It happens so often it begins to seem like an intentional gag, but it seriously calls the film's credibility into question.

Spending two hours at the movies won't solve the problems of the homeless, but it may give you new insights and motivation to do something on your own. These two films, as far from the mainstream as you can get, will at least force you to examine your feelings. I wouldn't trust a movie on the subject that offered facile solutions.

Proceeds from the 7 and 9:15 pm shows on Thursday, Dec. 7th, will go to South Park Residence, an experimental community South of Market that offers alternative housing to single, low-income adults.

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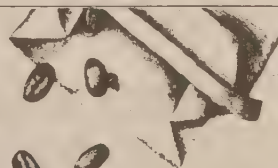
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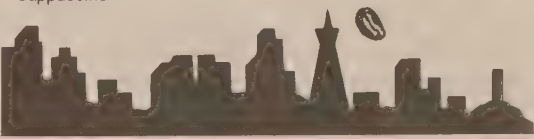
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Dudley Do-Right as Lohengrin: Paul Frey makes his SF Opera debut in the title role.

BAROQUE BOREDOM

The plot isn't the thing
in two SF Opera productions

ORLANDO FURIOSO. By Antonio Vivaldi, conducted by Randall Behr at the SF Opera, SF, Friday, Nov. 24th.
LOHENGGRIN. By Richard Wagner, conducted by Charles Mackerras at the SF Opera, SF, Friday, Nov. 17th.

By Stephen Share

BAROQUE OPERA isn't for everyone, and so it is with San Francisco Opera's production of Vivaldi's *Orlando Furioso*.

Marilyn Horne in the title role is excellent, though she's pushed to her limit with the outrageously difficult trills, leaps and slides. She manages to keep up with the exacting pace of the score, rarely missing the mark.

The other singers are equally proficient, and Randall Behr orders the ensemble with concision. The sets appear authentic; the stage direction is good — and much of the audience can barely keep its eyes open.

The problem comes back to that of baroque opera. Through most of the 17th and 18th centuries, musical ideas were expressed in very short phrases; verbal thoughts took far longer to convey. Combining words and music meant something had to give, and in this case it was the words. The florid musical language is at times an inconvenient vehicle for all but the most poetic verbiage. What we're left with is seemingly endless repetition of lines and words so drawn out that by the time singers reach the last syllable, we've forgotten the word. On one level, there's a real charm to baroque opera, and certainly it's inspiring to hear singers master the technical demands. But if intense drama is what you're looking for, it's best to look elsewhere.

From Ludovico Ariosto's massive and complex poem of nearly 40,000 lines (printed in 1532), Vivaldi's librettist Grazio Bracciolini crafted a narrow account of one essential story, and several subplots. Even so, the opera is busy.

Basically, Orlando is passionately in love with Angelica, who is involved with Medoro — but afraid to tell Orlando the truth. The sorceress Alcina convinces Orlando that the two lovers are siblings. For her part, Alcina believes that one man alone could never satisfy her, and plies her magic on Ruggiero, who is already committed to Bradamante. Later, Alcina torments Astolfo with a sprightly ode to promiscuity, and still later she realizes she's in love with Ruggiero, who has come to his senses and left her. Orlando goes crazy when he finds that Medoro and Angelica have married; Alcina's powerbase crumbles, and things end happily.

SF Opera's version has an authentic look. Pier Luigi Pizzi's production was taken over by Ugo Tessitore, who gives a number of nice touches to the rather spare staging. In the first act, Alcina makes her entrance on an impressive boat decorated with alabaster cherubim. At the appropriate moment, the "cherubim" come to life and pour magic potions. Other cute bits include dark mirrors and a large wall (emblazoned with horse and rider), which opens much like an electric garage door to reveal further action within. Costumes are effective, if a little cumbersome — people tend to step on each others' flowing trains.

Singing as Angelica, Susan Patterson adds a sense of fun to an elegant soprano. All her arias have been transformed up a step, giving her a brighter edge.

Alcina, performed by Kathleen Kuhlmann, deserves praise for her lusty rendition. She has greater luck portraying a wanton than appearing lovelorn. Kuhlmann goes through her vocal paces admirably.

Ruggiero is a more difficult role to evaluate. This part was originally written for a castrato, of which there are precious few nowadays. Countertenor Jeffrey Gall is a credible actor, and his technique is usually good, despite his trouble with higher notes — his voice

tends to go breathy toward the top.

Sandra Walker as Bradamante stands out as one of the best singers in the production. She injects palpable jealousy into her role, and is an effective guilt-slinger.

William Matteuzzi's Medoro is impetuous and sometimes abrupt. Kevin J. Langa does well as Astolfo, conveying anguish and anger in his short interaction with Alcina.

IT WASN'T exactly a case of *A Star Is Born*, but when MariAnne Haggander cancelled as leading lady Elsa for the Nov. 17th performance of *Lohengrin*, people were wondering if they might experience a little history in the making.

More than a few world-class singers began their ascent by stepping in for ailing colleagues. Meredith Mizzell, replacing Haggander in the San Francisco production, may well go places — though it won't be on the basis of this performance alone.

Wagner's transitional masterpiece affords a singer like Mizzell the chance to do something noteworthy, that shows her potential without clinching her status in an instant. But still, the audience hoped — and was left feeling uncertain.

Mizzell did a good job. She had freshness and conviction, if not power. Her technique was admirable, but she simply did not have the volume one expects from a classic Wagnerian soprano. That isn't so important: The role doesn't require a huge voice, and with time Mizzell's might grow.

Lohengrin depicts the travails of Elsa, accused by Telramund of murdering her brother. The German king Henry calls for a defender to appear, and in response to Elsa's dreamy description, Lohengrin arrives via a swan-pulled boat. Lohengrin puts Telramund in his place, and claims Elsa as his bride — but orders her to never question his name or origin. Of course, she is goaded to do so by the machinations of Ortrud, the evil wife of Telramund. Eventually, Elsa asks the fatal questions, and Lohengrin takes off.

Paul Frey sings in the title role. Canadian and jute-jawed, he reminds me of Dudley Do-Right. I thought he would prove the perfect hero, based on his singing at the outset, but unfortunately, he tired in the long second act. By the time of the third act he regained some focus. He acted passably, though with little heroic fire.

The swan, by the way, is only an apparition. In 1978, when this production was new, a plastic swan made its way across the stage to coincide with Lohengrin's arrival. Thankfully, the miracles of projection provide a less cumbersome image, and the plastic model was auctioned off some time ago.

Ortrud is played by mezzo-soprano Eva Randova, who was generally pallid. Her voice carries little weight; I'm tempted to call her a soprano with no range. She performed the role adequately, but without an air of villainy.

Her husband Telramund is portrayed by Sergei Leiferkus in his U.S. opera debut. He puts energy into the part, and wears his shame well.

In their San Francisco debuts, Siegfried Vogel as King Henry and Theodore Baerg as the King's Herald both do well. Baerg is fairly stern, but in good voice. Vogel conveys royal weariness, though his voice is not as deep or resonant as one could want.

To look at, this production is dreamy and colorful. Played through scrims, abounding with projected lights and images, it blends with the music beautifully. Beni Montresor scores again.

Sir Charles Mackerras conducts the orchestra with power, concision and intelligence. He may have been a little ahead of the chorus and players at times — more rehearsals would have made the difference. But overall, a good listening experience. ■



M. Dung, then and now: M got his start as a performer in high school theater productions in Michigan.

THE EVOLUTION OF DUNG

KFOG's M. Dung is the closest thing the Bay Area has to a radio star. A high school classmate reveals the man behind the mike

By Marna Graham

MDUNG, KFOG-FM's crack-of-dawn/commute-shift DJ, has emerged over the past few years as the Bay Area's closest approximation of a "star" radio personality. Last summer, the Bay Guardian's readers voted him "Best DJ."

After a brief hiatus on the evening and afternoon shifts, Dung's back on in the early morning, as heralded by a zillion billboards throughout the Bay Area. His 6 to 10 am show, broadcast Monday through Friday, features a standard FM rock'n'roll format, peppered with Dung's own unique lingo ("Not that Way! B-Dah!"), making it a pleasant, upbeat way to greet the day. And his "Sunday Night Idiot Show," with its more eclectic rock music fare and an even wilder (perhaps more awake) Dung delivery, is heading into its seventh year of broadcast on Sundays, live from 6 to 8 pm, with taped portions of past shows from 8 to 10 pm. M. Dung has definitely established himself as the leader of the Bay Area's pack of rock'n'rollers.

Local media maven Larry Bensky attempts to explain Dung's appeal: "Radio stations are lurching for some sort of personality that's particularly appealing (and strangely enough, it always seems to be a man, or men) to establish the mass numbers they need for their ratings. Dung, I think, projects the most likable goofy but not jerky image of anyone I've heard in recent years. It's a plus not to be noxious, sexist and have fun at nobody's expense, unlike Alex Bennett or Perry Stone."

When I first knew M. Dung, KFOG-FM's reigning radio "personality," he wasn't M. Dung at all, he was a 15-year-old kid with lots of hair and a normal

name — Mike. He skulked around in an over-sized green army jacket and didn't talk much (quiet and stoned is how he characterizes himself in that era). We both went to Grosse Pointe North High School, a bastion of conformity in a bland, upper-middle-class suburb of Detroit. To be precise, we were both in the same crowd of kids who hung out behind the academics building smoking cigarettes between classes.

The mid-'70s were troubled times in Midwest high schools, a time of platform shoes, \$10 lids, midriff-tied blouses and 8-track tape decks playing Peter Frampton songs. M first made a name for himself in school when he starred as Felix in *The Odd Couple*. He was hysterically funny, ad-libbing his lines and busting up his fellow actors onstage. The rumor was that he'd accompanied his girlfriend to the auditions, been persuaded to read for a part himself, and landed the lead. He went on to appear in various other high school plays, including several abysmal Shakespearean productions.

But M was always worth watching. He was cute. We all had crushes on him. One of the theater crowd he ran with describes his wit as the biting, sarcastic variety, and remembers dancing with him at a party when he was so drunk he could hardly stand up, until he stumbled into the hostess's bathroom and proceeded to "throw up for a really long time."

Another friend recalls spending time in M's basement re-mixing tapes of pop music. "He was always on the fringes of things, on the fringes of people." Pretty typical alienated teenager behavior.

After we graduated in 1975, M went on to Grand Valley College in Grand Rapids, Michigan, a town someone once described to me as "a furniture

factory in the middle of a wasteland." M studied acting and kept to himself. A mutual friend who also attended Grand Valley recalls, "He didn't really have any friends, nor did he take part in the college social scene. He used to hang around in the basement of the student union shooting pool all the time. He and his roommate pretty much comprised the media department."

According to M, his roommate introduced him to the allure of live radio broadcasting. Soon M was addicted, slaving away ("A-Waaaaaay!") behind the scenes at WSRX, Grand Valley's college station. He became the production director and had one slot a week as a DJ (which became the prototype for his "Sunday Night Idiot Show"). But "Dung" hadn't really emerged yet. That happened, M explains, when "I really wanted to keep the station on the air 24 hours a day. I was pretty committed to that. So, when my overnight man quit showing up, it was either go on myself, or shut the station down. After staying up all night for a week and a half, doing the station's standard format, I got sick of it, said 'Fuck it,' and started screaming." On the air, "I got out all my old records and started doing it my way."

And so Dung was born. The original concept was pretty raw. "I used to get death threats, regularly. People used to call me up and tell me to shut the fuck up, and I'd dump the phone into a metal wastebasket, pick the wastebasket up, and shake it as hard as I could. On the air. It makes a horrible noise when you do that."

One former student remembers that he played a lot of Beatles songs, screamed all the time and asked for food. "You know, he'd ask listeners to bring him stuff to eat," he explains. "And he did a marathon for a while, to see how long he could last on the air.

And another time, he announced that he had locked himself into the studio. I don't remember why, I think it was because of some girlfriend."

Apparently, M was even less fun in college than as his barfing-in-the-bathroom high school persona. "He was less pleasant in college. He'd pretty much given up on communication. After he started doing radio shows all the time, he just went off on this weird, kind of punk routine. He was into existential despair, that sort of thing. At one point, he shaved his head," says the former classmate.

But people responded. "It was wild. One time," M recalls, "I'm doing my show, and a group of bikers from Cooperstown [a generic small Midwestern hick town] show up with a case of beer and three naked women. I'm on the air, and these guys break into the theater across the hall and wheel a piano into the studio. In the middle of all this, the police walk in. I mean, there I am with a bunch of bikers in full leather, naked women and beer. They made everyone go away and I had to close the station down for the night." M thinks for a second, "But it wasn't really like it sounds. It wasn't like *Playboy* or anything. These women were overweight."

BUT THE evolution of Dung wasn't all fun and naked women. "I have no idea how this happened to me. I was just doing stupid college shit, getting drunk and getting nuts and not caring what happened, and suddenly it took on a life of its own. I do what I do and it's stupid, nothing intellectual. I don't understand why people respond like they do when I say silly words. I think kids like me because I'm genuine. I'm like Santa Claus, and they believe it. But I'm not Dung, I'm me. It's like being Alice Cooper, it's a character. For a while, there was no line between the two, and I had a bit of an identity crisis. At school, it got to the point where no one would call me by my real name, they all called me Dung. I had a problem with that." Despite his protests, Mike always inserts a "Not that way" or a heartfelt "Yow" into our supposedly non-M. Dung conversations.

M arrived at KFOG via Dave Logan, his Michigan pal who became the station's original production director in 1982. He hired M as his assistant and part-time weekend DJ in January of 1983. Enter the "Sunday Night Idiot Show," an eclectic mix of classic rock'n'roll interspersed with unbridled M. Dung-ness. For the uninitiated, Dung's on-air style can best be described as manic, wild, raucous and sort of raunchy. His patter is studded with inexplicably compelling original lingo ("A-way! Oh, dey! Bay-bey! Havin' some big fun ah to-night!") reminiscent of Wolfman Jack in tone. He has a fine handle on vintage rock'n'roll that he says originated with his youthful habit of rooting around for old records at garage sales and flea markets. And he's always been allowed to really shake his muffins on Sunday nights.

When KFOG originally moved him to the all-important morning commute slot in 1984, the station commanded that he tone his act down. "I couldn't be Dung anymore. I had to be 'M.' I guess they were afraid I would scare commuters away." And the heat was on. "Radio stations figure that if you snag listeners in the morning on their way to work, there's a good chance they'll keep the station tuned in all day. A station's ad rates are based on morning ratings," explains M. "There was incredible pressure to perform and be at my best at six in the morning!"

M's main competition in those days was Alex Bennett, KQAK's acid-tongued master of early morning comedy. "He was my nemesis. I couldn't beat him in the ratings, ever. It drove me nuts. And I can't tell jokes or do impressions to save my life — never

could." The result was a slightly subdued, unhappy Dung-boy.

But, with Scoop Nisker providing wonderfully offbeat news and commentary (referring to the former U.S. Secretary of Defense as "Cap 'The Gun' Weinberger"), M found himself in the center of a wildly popular radio show. Scoop, self-described "dean of new journalism in Bay Area radio," remembers their partnership fondly: "M's a genuine character — he's truly a rock'n'roll animal. I think his high-energy enthusiasm really matches the energy of the music. And underneath, there's a very sweet, lovable guy who's not afraid to expose his foibles. He's the antithesis of those real smooth oily voices we've come to know that are indistinguishable from one another. Politically, he didn't have a lot to offer, but what he lacked in political savvy, he made up for with compassion."

Their mutual admiration belies rumors that Scoop left the show because he couldn't work with Dung anymore. M comments, "Scoop is great. We got along fine, worked well together. Sure, there was a lot of pressure on the job, and people just disagree sometimes. Anything beyond that just isn't true."

Larry Bensky agrees with Scoop Nisker's analysis of M. Dung's appeal. "The Bay Area radio market has been fragmented since FM became prominent in the late '60s. Music is plastered all over the dial, so there's not really one place where people need to go to get their particular fix. The function of the commercial early-morning program has been to let people know that it's OK to get out of bed; that the world they're about to face has an amusing side to it despite the hassles. The morning man determines how your day is going to go — caffeine on the dial. And it's a very difficult job. You have to have a very strange biorhythm to be at your brightest and wittiest in the early morning."

Despite a compatible partnership and good ratings, Scoop quit the station in 1986 and M moved to the afternoon shift in late 1987. Both cite extreme burnout as the reason. For Scoop, it was also time to move on. He's just completed a book of "odd philosophies," *Crazy Wisdom*, due out from Ten Speed Press in the spring.

And M explains, "I couldn't handle all the sudden attention, fame or stress. It took its toll. I wasn't taking very good care of myself. It just wasn't working out — I'd come into work late all the time. When I'd go home the last thing in the world I'd want to do was listen to records or talk on the phone. I was completely burned out. I basically handed the station an ultimatum: I needed out. By the time I moved to afternoons, I figured I had about four years of sleep to catch up on."

"El Scoopo" concurs: "At the time we were on in the morning, he had a somewhat dissipated lifestyle. He had a hard time getting there on time and keeping the bosses happy, despite the fact that he was very popular."

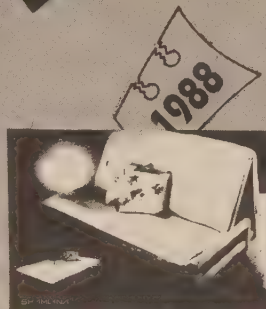
And how. Marty Cohen, a veteran stand-up comic with no previous DJ experience, failed dismally in his 18-month bid to fill M's blue suede shoes. And, happily, life had changed enough for Dung to reconsider his old slot this fall. Behind this successful DJ there now stands a good woman, in this case bearing a plate of breakfast to help

continued page 63



Marna Graham, a frequent contributor to the Bay Guardian, was M. Dung's classmate at North Grosse Pointe High School.

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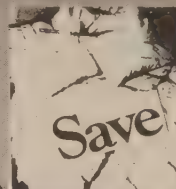
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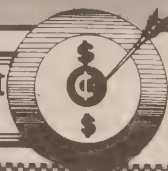
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DUNG

continued from page 61

him make it out the door every morning. "Yeah, I got married in July. My wife's a cocktail waitress, so she gets off work at 2 am, goes out and parties with her friends, and comes home in time to make me breakfast. I get up around 3:45. It really works out."

M met his wife at her job, in fact. "I had a gig in the bar where she works. Dr. John was performing there, and I was the emcee. But the thing was, it was the day before payday, and I was totally broke. The management of the bar provided me with free drinks, but I didn't want the waitress to have to serve me, since I didn't have any money to tip her. So, to be considerate (I thought), I kept going up to the bar to get my own drinks. After watching me do this for a while, the waitress (my wife) comes up to me and goes 'Hey, do you have something against waitresses?' I explained why I was fetching my own drinks, and she says 'Well, if you don't have any money, get out of my section so that someone who does can sit there!' So our first contact ended with her yelling at me. But I thought she was cute, and got the manager to introduce us..."

In addition to a shiny new marriage, M has put other things together in his life. Most notably, he's lost weight, as heralded by KFOG's constant barrage of testimonial Nutri-System ads he's recorded. "By the time I was 26, all I had to do was look at food to gain weight. I decided I didn't want to look fat in all my wedding pictures. So I lost 20 pounds in a month. I gained some back on my honeymoon in Hawaii. Who wants to diet on your honeymoon? I'm working on losing ten more pounds."

"In exchange for cutting the commercials," M explains, "I get about \$160 of free food from them per week — that includes three meals a day plus snacks. The food is fat-free. At first, getting used to eating smaller portions was hard, and I guess I experienced a massive sugar withdrawal — Yow, it wasn't right. But once I got used to not eating Elvis-sized meals, it felt good. And, although I hate to exercise, I'm taking long walks on the beach in the afternoons. And I like to ride my bike."

Although he appears much more clean and sober these days, it's actually just a change in scope. "Well, let's just say that I've put partying in perspective," M demurs.

With his new-found domestic tranquility to back him up, he says he felt secure enough to attempt early morning "aerobic radio" once again. "I missed the buzz. It's really a high — you're constantly on the move for four hours. I told the station that I was interested in filling in sometimes in the morning. Then they offered me the slot again permanently. At first, I had reservations about doing it because of the voodoo my mind had attached to the shift. I was like a ghost, I was so burned out. Faced with the prospect of doing the show again, the shit all came up once more. But it's exorcised now."

The station sweetened the deal by making M program manager and giving him a raise. "It's great to finally have some say over what the station plays. Plus I got some dough, and there's more coming." Given the peaceful restoration of Dung to his audio throne, is there any chance cohort Scoop will once again ascend to the airwaves? Sources say it's a possibility by the first of the year.

M is hopeful about the current state of morning radio. "I think the era of the 'shock jock' is petering out. It was just a matter of time before audiences caught on to the fact that it wasn't really entertainment, it was just an asshole being offensive." Other than that, he reflects philosophically, "The only thing you can count on in this business is change."

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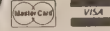
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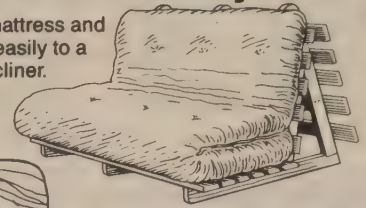
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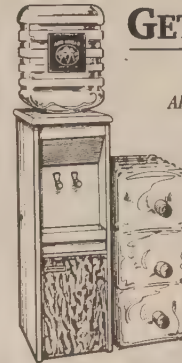
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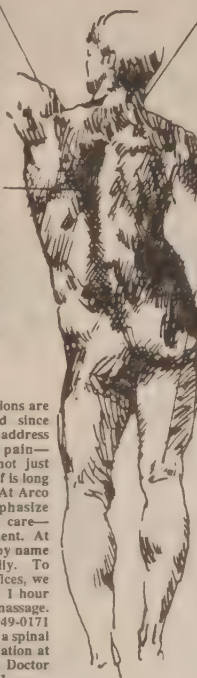
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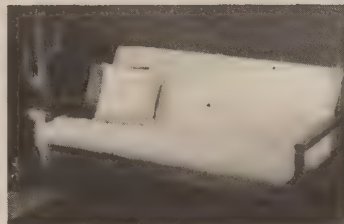
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THE CHIEFTAINS The great traditional Irish instrumental group, The Chieftains, comes back our way, this time for a Celtic Christmas concert. 8 pm, Marin Center, North San Pedro and Hwy. 101, San Rafael. \$15-\$17.50. 472-3500. (Also Sat/9 at 8 pm, Zellerbach Hall, UC Berkeley, near Telegraph and Bancroft, Berk. \$10.50-\$18. 642-9988.)

COBRA LOUNGE The Spoonman and his Cobra Women (Dee Russell and Cintra Wilson) preside over another of Cobra Lounge's Spontaneous Festivals. What to expect? Wild and crazy performances from all sorts of local performers. Fri/8 features Pat Howard, Josh Kornbluth, FBI, Harvey Stein, lesser mortals, Elbows Akimbo, Hank Hyena and many others. Sat/9 features Ze Fabulous Poodles, Pamela Z, the Genuine Diamelles, Wayne Doba, Larry Pisoni, Chris Brophy and lots more. No performances are more than five minutes. The music's by The Fuzzlin' Reptiles. 8 pm, Cowell Theater, Pier 2, Fort Mason Center, Buchanan at Marina, SF. \$8. 441-5705.

'BLACK NATIVITY' This is the eighth annual *Black Nativity* performance by the Allen Temple Cantateers. A song play by Langston Hughes, the first half tells the biblical story of the birth of Christ through gospel songs, traditional hymns, carols and dramatic dance numbers. The second half recreates a 1940s revival meeting. It plays Fri/8 at 8 pm, Sat/9 at 5 pm, Sun/10 at 5:30 pm, Fri/15 at 8 pm and Sun/17 at 5:30 pm. Oakland Ensemble



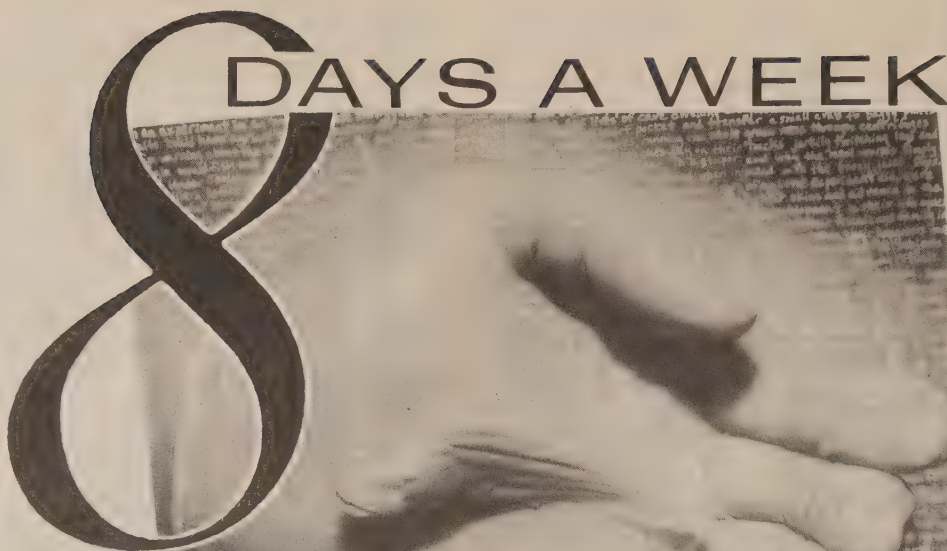
Two of the Allen Temple Cantateers. See Fri/8.

Theatre, 1428 Alice, Oakl. \$5-\$12. 444-8875.

THE HIGH RISK GROUP Acceleration... an obsession with speed is the second performance in the High Risk Group's archeology series. It looks at sources of fuel, systems of acceleration and the nature of decay, and features a soundtrack by Michael Woody. The program also includes *Zion*, a new work for the group by dancer Tracy Rhodes. 8:30 pm, 1800 Square Feet, 719 Clementina near Eighth St. and Folsom, SF. \$4. 255-8510. (Also Sat/9.)

'TALKING PICTURES' The Berkeley Public Library gets in on the celebrations of photography's 150th anniversary with this slide-lecture, entitled "Talking Pictures: Censorship and the Visual Arts." Art historian Barbara Rylander gives an overview on art censorship, and Linda Wilson, gallery director at Intersection for the Arts, discusses photography and censorship. 7:30 pm, Central Library Reading Room, 2090 Kittredge at Shattuck, Berk. Free. 644-6095.

'WILD GARDENS OF THE LOUP GAROU' The Bayview Opera House celebrates its 100th anniversary with this new opera by composer Carmen Moore. Directed by Joumana Rizk, it's a multimedia performance piece choreographed by Bay Area dancer Carla Blank, and is based on 25 poems by Ishmael Reed and Colleen McElroy. The opera takes images from Louisiana voodoo folklore — a Loup Garou is a werewolf spirit — and



Jeffrey A. Wolin's "Fish to Philosopher" has a story to tell. See Fri/8.

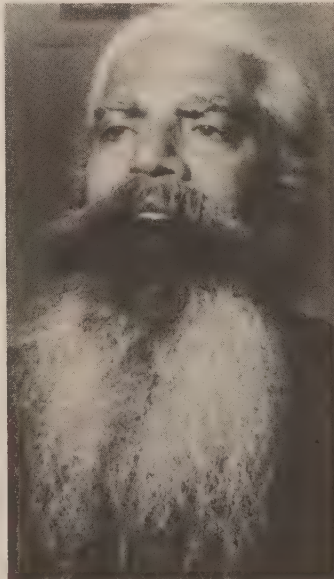
the action concerns four people at a nocturnal Bayou ritual who've come together to deal with their internal "boasts." It plays Fri.-Sat. at 8 pm and Sun. at 3 pm, through Dec. 17th. Bayview Opera House, 4705 Third St., SF. \$12, \$25 opening gala. 824-0366.

FILMS ON HOMELESSNESS The York premieres two films addressing issues of homelessness. Edward Tim Lewis' 1988 film *Serving*

height and the room is bathed in black light." Wilson writes in her press release. "I hope a mood is created in *Neon Fish* which is at once whimsical and serene." It runs through Jan. 7th. Opening party tonight, 7-9 pm, Squiggle, 893 Folsom at Fifth St., SF. 495-4895. (The opening is your only chance to see it from the inside. After that, it's meant to be seen and heard from the street.)

'STORIES' SF Camerawork's new exhibit, "Stories," presents works by four contemporary photographers whose works explore human lives and values through narrative forms, using various image/text formats. Tamarra Kaida's *Tremors from the Faultline* presents fictional tales of modern life; Tony Mendoza (the creator of the book *Er-*

Pandit Pran Nath: He's got a voice that reaches back several centuries. See Sat/9.



nie, a memoir of his cat) looks at his and his family's lives; Clarissa Sligh explores things that are considered taboo in the family; and Jeffrey Wolin, a former police photographer, focuses on important moments in his life. Also on exhibit beginning today is an installation by Maria Porges, who uses book constructions as "intellectual furniture" to ask questions about communication. Both exhibits run through Jan. 27th.

Gallery hours are Tues.-Sat., noon-5 pm. SF Camerawork, 70 12th St., SF. 621-1001. (The reception for both exhibits is Jan. 18th.)



CHANUKAH CONCERT Rabbi Blues sings both traditional and original songs and tales at the piano in some 20 languages. Also on the bill are Corey Fischer and Naomi Newman from A Travelling Jewish Theater, who each act out several characters and stories.

Market, SF. \$18.50-\$19.50. 762-BASS.

CAJUN MUSIC AND FOOD The Papric Cafe is holding a Cajun and Zydeco dinner/dance party. The music's by ZZ and the Bad Boys, and the food's prepared by chef Muhsin Douhich. Call for advance tickets. 7:30 pm, Papric Cafe, 1760 Polk at Washington, SF. \$20 dinner; \$8 dance only. 923-1565.

ED HAYNES AND FLOPHOUSE The Bay Area's full of great songwriters, and Ed Haynes and J.C. Hopkins are no exception. Ed plays solo, and J.C.'s band Flophouse plays acoustic — which means Kim breaks out her cello, and Clem plays the mandolin. 10 pm, Hotel Utah, 500 Fourth St. (at Bryant), SF. \$4. 421-8308.

THE LAST OTHER CINEMA The last installment of ATA's fall '89 Other Cinema series features lots of new and local films and videos. There's Lynn Hershman's and Michael Peppe's *Information Whiteout*, Matthew Day's *Twilight of the Idols*, John Martin's *Amiga* computer animation and a piece by L.A. filmmaker Eric Saks made on a Fisher-Price video camera. 8:30 pm, Artists Television Access, 992 Valencia, SF. \$4. 824-3890.

THE GRAND ALLIGATOR BALL It's a war of the accordions in a night of Cajun food, music and dancing featuring Those Darned Accordions, The Movie Stars, the California Cajun Orchestra, Wall of Gumbo and more. 8 pm, Jack London Club, 1300 East Eighth St., Oakl. \$10. 653-4213.

JESSICA BLUE SKY'S BASH A benefit concert for three-year-old Jessica who is the victim of a parental kidnapping. According to statistics, 91% of all kidnappings are parental. The performers include Kingfish, Tom Constanten, the Greatful Beetles, Sandy Rothman, David Nelson and poets Allen Cohen and Ann Oliphant. 9 pm, Chi Chi Club, 440 Broadway, SF. \$6. 392-6213.

YOSEMITE FILM ON TV The weekly television series "The American Experience" presents Jon Else's documentary, *Yosemite — The Fate of Heaven*. 9 pm, KQED-TV, Channel 9.

PANDIT PRAN NATH is the last in a long line of North Indian vocal masters originating in the 13th century. He made a huge impression in the early '70s on avant-garde musicians like Terry Riley and La Monte Young, who were among his first American disciples. He's an incredible vocalist, and if his recordings are anything to judge by, tonight's performance by this Berkeley



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echo CHAMBER

By Kurt Wolff

I DON'T know about you, but each year, those damn BMMIE (Bay Area Music Award) nominations really get my goat. I mean, look at this year's list of top contenders: The **Greatful Dead**, the Doobie Brothers, Bad English (starring Neal Schon from Journey), Metallica and the Jefferson Airplane. Not to knock any of these bands for their music — though it's tempting — but do these same old names make this list over and over again for any reason other than a little gratuitous back-patting? I mean, the *Doobie Brothers*? There were a few "younger" bands on the list — the Movie Stars, **Sweet Baby**, Primus and Jerry Shafter, for instance — but there's plenty more where they came from that deserve it, too. So how about it, guys?

OK, that's off my chest. But speaking of shoulda-been-nominated's, Tom Diamant is showcasing two local singer/songwriter duets on his KPFA radio show: **Sonya Hunter** with Pat Thomas, and Chuck Prophet with Stephanie Finch. Tune in to 94.1 FM on Thurs/14 at 9 pm to hear some fresh music and conversation live in the studio.

Sorry Sammy, it's a **Chris Cacavas** and **Sid Griffin** weekend this time, as the two L.A. songwriters roll into town for a few gigs with their respective bands, Junk Yard Love and the Coal Porters. (I tell you, that new Cacavas record is one fine item. Just ask A Subtle Plague.) Griffin's band plays Fri/8 at Hotel Utah with Patrick Winningham and Sat/9 at the Full Moon Saloon; Sun/10 at 4 pm, hit the Spaghetti Western for some jamming with Cacavas, Chuck Prophet, Pat Thomas, J.C. Hopkins and friends; then later that night, both Sid's and Chris's bands headline the Paradise Lounge. Go and color yourself impressed.

continued next page

echo

CHAMBER

continued from previous page

Singer/songwriter Hannah Marcus has been in San Francisco for four years now, but her band, **Half Idiot/Half Ocean**, (now *that's a name*) has only been around for a few months. Hannah sings and plays keyboards, and the three songs on her sharp new demo tape vary between a smooth R&B with a hint of jazz, and a kind of ethereal quiet full of piano that's made for rainy day dreaming. Her band ranges from five players — including guitarist John Maxwell, who also does solo gigs around town — to just a duet with drummer Josh Shifman. She says a major influence is Joy Division, and while that's not the first band that came to mind for me, it's something to think about when you see them next. And you've got two chances: Fri/8 at the Blue Lamp and Mon/11 at Above Paradise.

Want to hear some **scary stories**? Then get yourself a copy of *Rock & Roll Confidential* editors Dave Marsh's and Lee Ballinger's recent pamphlet, "You've Got a Right to Rock." It gives some background on the various censorship and music "obscenity" issues, as well as snippets on some of the (rather unbelievable) sagas that're filling up our courtrooms, giving bored public servants something to get all red-in-the-face about. Here's a few: Bobby Brown was dragged from the stage and arrested in Columbus, Georgia for "dancing suggestively"; the 166-store Omaha-based Pamida chain tells its patrons that they'll stop selling any record if even one customer finds it offensive (does that mean they'll ax Barry Manilow or **Barbra Streisand**, too?); cops in Alexander City, Alabama arrested a record store owner and confiscated tapes by Ice-T, UTFO and others, saying they just didn't like the sound of them. While some of us might like to see Ozzy Osborne put behind bars, the idea of some congressman's wife telling me what records to buy goes beyond the rights to a personal preference. While a solution may be a slow train coming, the pamphlet offers some background on the issues and throws out some ideas on how to react. To get your own copy, send \$3 to: Rock & Roll Confidential, Box 15052, Long Beach, CA 90815. You can also send these guys information on any music censorship problems you might've come across.

Some final notes: The David Brian Fixation changed its name to **The Five Year Plan**, and is playing Wed/13 at the Paradise Lounge. And take heed that the final registration date for the 29th Annual **Men's Domino Tournament** is Dec. 12th; call chairman Elsie DeWitt at 934-5127 for more information. Tournament day is Jan. 13th, and it's at the Walnut Creek Elks' Lodge.

resident ought to be otherworldly. Terry Riley and Shabda Kahn accompany him on vocals and tambouras, and Dana Shastri on tablas. 8:30 and 10 pm, Concepts Cultural Gallery, 480 Third St., Oakl. \$12. 763-0682.

PUPPETS IN MOTION Images in Motion presents two performances today of *The Magical Book*, a performance of rod, hand and mouth puppets by Lee Armstrong and Kamela Portugues, in conjunction with the exhibit, "Dolls as Mirrors of Culture: The Gregory Collection." 11 am and 1:30 pm, SF Craft & Folk Art Museum, Building A, Fort Mason Center, Buchanan at Marina, SF. \$2.50 adults; 50 cents, children. 775-0990.

COBRA LOUNGE See Fri/8.

PACIFIC PRIMARY BOOK FAIRE See Fri/8.

'WILD GARDENS OF THE LOUP GAROU' See Fri/8.

10
SUNDAY

INDIGO GIRLS The Indigo Girls' debut LP from 1987, *Strange Fire*, was just reissued on Epic Records. The melodies and vocal harmonies are just as catchy and compelling as on this Atlanta duo's other record, *Indigo Girls*. They play tonight with singer/songwriter James McMurtury. 8 pm, Warfield Theatre, 982 Market, SF. \$17.50-\$18.50. 762-BASS.

GUY CLARK Aldo Perez once described Texas singer/songwriter Guy Clark as a kind of Zen cowboy. Clark's established quite a loyal following over the years, and even is the subject of a newsletter, the Friends of Guy Clark, which includes interviews, tour information and lots of photos of Guy with friends and followers. His songs are pleasant rambling tales of drifters and other folk heroes, and his music and lyrics are more rhyme-oriented and slightly more predictable than, say, the poetics of his friend, Townes Van Zandt. Another Texas singer/songwriter, Robert Earl Keen, Jr. — who's written songs for Lyle Lovett — opens tonight's show. 8 pm, Great American Music Hall, 859 O'Farrell, SF. \$10. 885-0750.

DEREK BAILEY & JIN HI KIM Bailey is a music theorist and guitar improviser who, back in the '60s with Evan Parker, helped define what he calls "free music." Musicians who've taken inspiration from his work include Fred Frith, Henry Kaiser and Eugene Chadbourne. In a concert put on by Sound Affects, Bailey plays tonight (his first time here since

1980) with komungo player Jim Hi Kim, a composer whose music blends improvisational and traditional Korean elements. 8 and 10 pm, Concepts Cultural Gallery, 480 Third St., Oakl. \$10. 644-1084.

KLUGE, THEN BRAKHAGE The retrospective of German filmmaker Alexander Kluge made its splash here last spring, and one of the highlights was a collection of seven short films he made in the early 1960s. The SF Cinematheque re-screens these rarely-seen works today at 5 pm. Each is less than 14 minutes long, and so, for those who found the longer works rather dense, these may come off as much more fine-tuned and precise. At 8 pm, the Cinematheque turns its attention to America with a screening of Bay Area premiere by Stan Brakhage, all made in the last three years. SF Art Institute, 800 Chestnut, SF. 5 pm show free; 8 pm show \$4. 558-8129.

LATIN AMERICAN MUSIC SERIES Life on the Water's "Music of Latin America" series, hosted by John Santos, concludes tonight with Sexteto Leon, a Latin jazz group that's said to combine traditional and improvisational styles. 8 pm, Life on the Water, Building B, Fort Mason Center, Buchanan at Marina, SF. \$8-\$10. 776-8999.

'WILD GARDENS OF THE LOUP GAROU' See Fri/8.

'BLACK NATIVITY' See Fri/8.

11
MONDAY

SIDEWINDERS & PRIMITIVES The Primitives are a strong pop-music band from Coventry, England fronted by singer Tracy Tracy. The music's said to blend girlish vocals with Jesus and Mary Chain-like guitar work. Tucson, Arizona's desert rock ensemble The Sidewinders open the show. 10:30 pm, I Beam, 1748 Haight, SF. \$8 advance. 668-6023.

'DOTTIE AND THE BOYS' Upstart Stage presents a reading of Lynne Kaufman's new play,

Dottie and the Boys. Directed by Simon Levy, it explores the life of Dorothy Parker and her lifelong friend, Robert Benchley. 8 pm, La Val's Subterranean, 1834 Euclid, Berk. \$5. 527-3123.

BUSTER KEATON The Red Vic screens Keaton's classic 1927 silent comedy, *The General*. 2:15, 7:30 and 9:15 pm, Red Victorian, 1659 Haight, SF. \$4.50 general admission. 863-3994.

12
TUESDAY

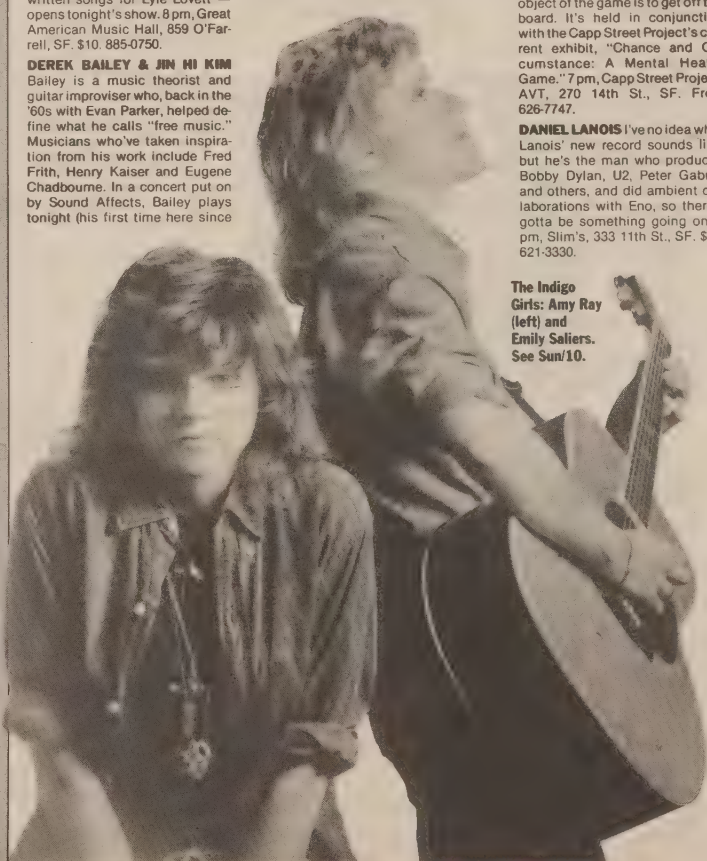
DORE O. AND ROSSELLINI The PFA screens three recent works by West German avant-garde filmmaker Dore O.: *The Star of Melies*, a 12-minute piece utilizing superimposition, one of early French filmmaker George Melies' discoveries, *Enzyklop and Blind-man's Ball*, which explores the fantasies we experience while in a fever. The program plays at 7:30 pm, followed at 9:10 pm by a screening of the 1953 Roberto Rossellini film, *Voyage to Italy*, starring Ingrid Bergman. Said to be a key link between the neo-realism of the '40s and the subjective cinema of '60s filmmakers like Antonioni, it concerns the disintegration and regeneration of a couple's marriage, Bergman and George Sanders, while they're on a visit to Italy. Pacific Film Archive, 2625 Durant, Berk. \$4.25-\$5.25. 642-1412.

THE TOY FACTORY For the rest of this week, until Sun/17, Art-space is transformed into a toy factory, as painters, sculptors and other artists work to create art objects from broken and discarded toys. The public is invited to contribute broken toys and to watch, and all will eventually go on sale, with proceeds benefiting Glide Memorial Church's Toys for Tots program. 1-8 pm, Art-space, 1286 Folsom, SF. 626-9100.

MENTOPLY This is a giant human-sized version of the Monopoly game, played out today by artists from the Northeast Lodge Mental Health facility, where going to the hospital is equivalent to going to jail, and the object of the game is to get off the board. It's held in conjunction with the Capp Street Project's current exhibit, "Chance and Circumstance: A Mental Health Game." 7 pm, Capp Street Project: AVT, 270 14th St., SF. Free. 626-7747.

DANIEL LANOIS I've no idea what Lanois' new record sounds like, but he's the man who produced Bobby Dylan, U2, Peter Dinklage and others, and did ambient collaborations with Eno, so there's gotta be something going on. 9 pm, Slim's, 333 11th St., SF. \$10. 621-3330.

The Indigo Girls: Amy Ray (left) and Emily Saliers. See Sun/10.



Thin White Rope at the Kremlin? They're Ruskin' back to play the I Beam on Wed/13.

13
WEDNESDAY

THE MEKONS Back on the rock & roll track with a great new record, properly entitled *The Mekons Rock n' Roll*. It's more powerful and straightforward than the Leeds-born band's last two country- and Cajun-influenced records, and the songwriting's stronger and more cohesive than ever. Their live shows are always raucous and pleasantly uncivilized, so watch yourself. The Wababe Texans open. 10 pm, Kennel Club, 629 Divisadero, SF. \$5-\$9. 931-1914. (The Mekons are also scheduled for an in-store at Rough Trade Records on Haight St., somewhere between 2 and 3 pm).

EXPLORATORIUM After 5 pm on each Wed. through Dec. 27th, the Exploratorium's offering free admission. Now's your chance. 3601 Lyon (at Bay), SF. 561-0360.

THE STUPEDS The Stupeds and the Idettes return to Sweetwater's to play a bunch of really dumb songs — one's, they assure us, we wish we'd never ever heard. 9:30 pm, Sweetwater, 153 Throckmorton, Mill Valley. 388-2820.

THIN WHITE ROPE Eerie desert rock, this Davis, California band recently did a successful tour through the Soviet Union. I've heard better covers of Lee Hazlewood's "Some Velvet Morning," but they've got the right spirit. The Stupeds open the show, a local band with a new three-song EP out on Alias Records. 10:30 pm, I Beam, 1748 Haight, SF. Free. 668-6023.

14
THURSDAY

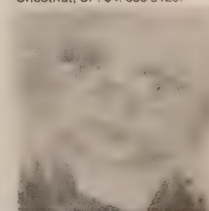
LATIN ALL-STARS A special night of dancing with Cesar's house band, the Latin All-Stars, in honor of Media Alliance. 9:15 pm, Cesar's Latin Palace, 3140 Mission, SF. \$5. 648-6611 or 441-2557.

WILDERNESS SKIING Avalanche consultant David Beck gives a slide-talk with lots of tips on winter skiing in the Sierra backcountry. 7 pm, REI, 1338 San Pablo, Berk. Free. 527-4140.

SANTA OR SATAN? Kevin Killian reads from his new fictional novella, *Santa After Brad*

Gooch's 'Satan'. It's said to be part porn and part detective story, an investigation of mysteries like birth, power, sin, plot and pleasure. Killian and his wife, Dottie Bellamy, run the reading series at Small Press Traffic. Reading tonight at 11 pm, New Langton Arts, 1246 Folsom, SF. \$3. 626-5416.

LOCAL COLOR Tonight's Cinematheque program explores recent works by the Bay Area's many talented filmmakers, including Barbara Hammer, Ted White, Dana Plays, Jerry Taglia, Sal Giammona, Chuck Hudina, Alfonso Alvarez and Chuck Ross. 8 pm, SF Art Institute, 800 Chestnut, SF. \$4. 558-8129.



Do dolls really reflect our culture? See Sat/9.

15
FRIDAY

JAMES BLOOD ULMER This har-molodic guitar genius can do more on his instrument than almost anybody, his music and rhythms full of gospel, jazz, blues and traditional influences, all spewed forth beautifully in a busy symphony of sound. He plays tonight with bassist Jamaaladeen Tacuma and drummer Calvin Weston. All three of these guys have played with Ornette Coleman. 9 and 11 pm, Concepts Cultural Gallery, 480 Third St., Oakl. \$12. 763-0682. (Also Sat/16.)

'BLACK NATIVITY' See Fri/8.

— Kurt Wolff

The Bay Guardian is happy to consider listing your event in our calendar section. For your performance to be included in the entertainment listings, we must receive complete written information by noon on the Wednesday preceding publication. In order to consider your performance or event in Eight Days a Week, we must receive information at least two weeks before publication. We regret we can't accept listings over the phone. We welcome photographs for possible inclusion, but cannot be responsible for their return. Address your notices to: Calendar, SF Bay Guardian, 2700 19th St. 94110.

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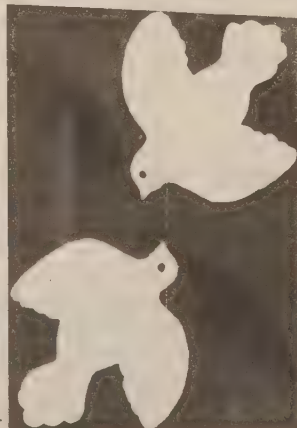
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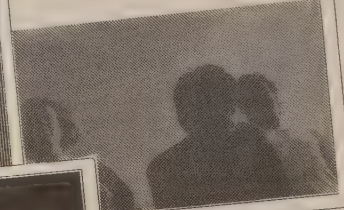
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* CLOVIS	* 700 W. Shaw Ave	* ROSEVILLE	* 1890 Douglas Blvd
* COLMA	* 280 Metro Center	* SACRAMENTO	* 1612 Howe Ave
* CORTE MADERA	* Corte Madera Center	* SALINAS	* 1229 N. Main St
* DUBLIN	* 7550 Dublin Blvd	* SALINAS	* 2083 Union St
* EL CERRITO	* 9999 San Pablo Ave	* SAN FRANCISCO	* 1300 9th Ave
* FAIRFIELD	* Midfair Plaza	* SAN FRANCISCO	* 290 Brynair Mall
* FAIRFIELD	* Solano Mall	* SAN FRANCISCO	* 17750 Hesperian Way
* FARMINGTON	* 5171 Mowry Ave	* SAN LEANDEO	* 3127 Shawnee Creek
* FRESNO	* 4022 Mowry Ave	* SAN LORENZO	* 1705 E. Capital Expressway
* FRESNO	* 2737 N. Blackstone	* SAN JOSE	* 1337 Blossom Hill Rd
* HAYWARD	* 5384 N. Blackstone	* SAN JOSE	* 3127 Shawnee Creek
* LOS GATOS	* 20966 Mission Blvd	* SAN JOSE	* Eastridge Shopping Center
* MENLO PARK	* 15466 Los Gatos Blvd	* SAN JOSE	* 75 Seltman/Martin Square
* MERCED	* 700 El Camino Real	* SANTA FE	* 1331 Guerneville Rd
* MILPITAS	* 1390 W. Olive Ave	* SANTA ROSA	* Santa Rosa Plaza
* MODESTO	* 543 E. Calaveras Blvd	* SANTA ROSA	* 5757 St
* MODESTO	* 1299 McHenry Ave	* SANTA ROSA	* 18578 Prospect Blvd
* MODESTO	* 2720 McHenry Ave	* SUNNYSIDE	* 1000 E. El Camino Real
* MONTEREY	* Village Gate Mall	* SUNNYSIDE	* 503 E. El Camino Real
* MONTEREY	* 402 Lighthouse Ave	* SUNNYSIDE	* 3595 Sonoma Blvd
* MOUNTAIN VIEW	* 1680 Del Monte Center	* VALLEJO	* 939 Live Oak Blvd
* NAPA	* 1929 El Camino Real	* WALNUT CREEK	
* NAPA	* 3219 Jefferson St	* YUBA CITY	
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SAN FRANCISCO GUITAR CONCERT SERIES

Art

A complete listing of local gallery and museum openings.

Animal Imagery This 12-artist show runs concurrently with the Contemporary American Jewelry Invitational. Through Jan. 6. Mon.-Sat., 11 am-6 pm; Sun., noon-5 pm. Susan Cummins Gallery, 32 Miller, Mill Valley. 383-1512.

The Art of the Mountain Bike Ten Bay Area bike builders display one-of-a-kind, handmade bicycles. Dec. 12-Jan. 13. Tues.-Fri., 10:30 am-5:30 pm; Sat., 11 am-5 pm. Braustein/Quay Gallery, 250 Sutter, SF. 382-5532.

Timothy Berry Paintings. Dec. 13-Jan. 6. Tues.-Fri., 11 am-5:30 pm; Sat., 11 am-5 pm. Gallery Paule Anglim, 14 Geary, SF. 433-2710.

'Bible Epic Postcards' Gerard Koskovich exhibits a series of original color prints. Through Dec. 31. Daily 10 am-10 pm. A Different Light Bookstore, 489 Castro, SF. 431-0891.

Gail Bishop/Phil Deal In "Southwest," the two artists combine photographs with paintings and drawings. Through Dec. 31. By appointment. 509 Cultural Center, 509 Ellis, SF. 346-1308.

Broken Toys Bay Area painters, sculptors and conceptual artists fashion something from nothing to benefit an area Toys for Tots project. Dec. 12-17. Daily, 1-8 pm. The Toy Factory at Artspace, 1286 Folsom, SF. 626-9100.

'Chainsmokers Against Apartheid' "Photorevision" by Gary Siu. Through Jan. 17. Call for hours. Rockridge Cafe, 5492 College, Oakl. 653-1567.

Maude Church Maude opens her studio for a holiday exhibit of her paintings, drawings and assemblages. Dec. 10 and 17. 1-6

pm. 951 Alleen, Oakl. 547-5830.

John de Marchi Sculpture. Dec. 7-Jan. 27. Tues.-Sat., 10 am-5:30 pm. Iannetti Lanzzone Gallery, 310 Grant, SF. 956-6646.

Figurative Art "Bay Area Figurative Art, 1950-1965" features ten Bay Area artists. Dec. 14-Feb. 4. Tues., Wed., Fri., 10 am-5 pm; Thurs., 10 am-9 pm; Sat.-Sun., 11 am-5 pm. SF Museum of Modern Art, 401 Van Ness, SF. 863-8800.

Figurative Art, Again "American Figurative: The 1950s and 1960s." Through Dec. 30. Call for hours. Rena Bransten Gallery, 77 Geary, SF. 982-3292.

Group Show Bill Bury, Dawn Fryling, Ivan Majdrakoff, Matthew Matsuoka and Kent Roberts display work. Dec. 9-Jan. 21. Tues.-Fri., 10 am-4:30 pm; Sat.-Sun., noon-4:30 pm. Richmond Art Center, Civic Center Plaza, 25th St. at Barrett, Richmond. 620-6772.

Holiday Art Show and Sale About 80 artists compete to sell their painting, sculpture, prints, ceramics and photography at this fundraiser for Class Computer Project. Dec. 9-10. 10 am-6 pm. Fort Mason Art Center, Building B, room 205, Laguna at Marina, SF.

Holiday Exhibition The Trojanowska Gallery offers new works from contemporary European artists, in styles from neo-realism to abstraction. Starts Dec. 12. Mon.-Wed., 10 am-6 pm; Thurs.-Fri., 10 am-8 pm; Sat.-Sun., 11 am-5 pm. 2157 Union, SF. 673-1971.

Randy Hussong "Customized Components." Through Dec. 9. Tues.-Fri., 10 am-5:30 pm; Sat., 10:30 am-5 pm. Mincher/Wilcox Gallery, 228 Grant, SF. 433-4660.

Joanna Katz "Landscapes, Townscapes, Greenery and Garbage," a series of watercolor paintings. Through Dec. 29. Mon.-Fri., 9 am-5 pm. Progressive Asset Management, 1814 Franklin, suite 600, Oakl. 527-3606.

Kim McCloud Recent work. Through Jan. 7. Call for hours. Gallery at Just Thai

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CRITIC'S CHOICE/Art

Nanga: The Imaginary World of the Japanese Scholar-Painter

The evanescent landscapes in *Nanga: The Imaginary World of the Japanese Scholar-Painter* do more than simply document Japanese literati interpretations of Chinese paintings by scholar-amateurs in the Sung Dynasty (960-1279). Created during Japan's Edo period (1600-1868), they also demonstrate just how novel the aesthetic (both in terms of style and subject matter) connected with art from the Far East is to Western audiences. Throughout most of Western art, landscapes functioned mainly as incidental backdrops for human narrative. In Eastern art, the opposite is true: Though diminutive figures are often found communing with nature, a reverence for the natural world, combined with a liberal sprinkling of Buddhist/Taoist thought, led Eastern artists to consider the landscape as an important subject in its own right, and ultimately to the creation of



AUTUMN IN THE MOONLIGHT VALLEY. BY YOKOI KINKOKU

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tranquil panoramas conducive to contemplation by the viewer.

—Harry Roche

Nanga: The Imaginary World of the Japanese Scholar-Painter. Through Dec. 10th at the University Art Museum, 2625 Bancroft, Berk. Hours: Wed.-Sun., 11 am-5 pm. 642-1207.

Restaurant, 1532 Howard, SF. 431-3113.

■ **'Neon Fish'** "The experience is that of being in a giant aquarium," says artist Shawn Wilson. Dec. 8-Jan. 7. Call for hours. Squiggle, 893 Folsom, SF. 495-4895.

■ **The New Genre: In the Dissident of Tradition** Six local artists of different ethnic backgrounds work together in different media. Dec. 10-Jan. 14. Thurs.-Sun., noon-5 pm. Berkeley Arts Center Association, 1275 Walnut, Berk. 644-8893.

■ **Oakland Art** Members of the Oakland Art Association display their paintings, drawings and graphics. Dec. 9-Feb. 2. Daily, 10 am-4 pm. John Muir Hospital Art Gallery, 1601 Ygnacio Valley, Walnut Creek. 839-9997.

■ **Photo Stories** Tamarra Kaida, Tony Mendoza, Clarissa Sligh and Jeffrey Wolin explore human lives and values through narrative forms of photography. Dec. 8-Jan. 27. Tues.-Sat., noon-5 pm. SF Camerawork, 70 12th St., SF. 621-1001.

■ **Maria Porges** The artist uses books as "intellectual furniture" to question cultural texts and communication. Dec. 8-Jan. 27. Tues.-Sat., noon-5 pm. SF Camerawork, 70 12th St., SF. 621-1001.

■ **'3 Young Printmakers'** David Crook, Francisco Letelier and Diego Marcial Rios display their work. Dec. 8-Jan. 13. Galeria Museo, Mission Cultural Center, 2868 Mission, SF. 821-1155.

■ **Treasure Island Museum Opens** Since the Bay Bridge opened, the public again has access to the museum's exhibits. Building No. 1, Treasure Island, SF. 395-5067.

■ **Urban Archeology** A display of more than 200 objects excavated from an early Chinese settlement in Chinatown. Through June 17. Wed.-Sun., 10 am-5 pm. Asian Art Museum, near Eighth Ave. and Kennedy, Golden Gate Park, SF. 668-8921.

■ **Stephen Verona** Charcoal drawings. Dec. 7-Jan. 27. Tues.-Sat., 10 am-5:30 pm. Ian-netti Lanzzone Gallery, 310 Grant, SF. 956-6646.

■ **Betty Woodman** Recent work. Through Dec. 30. Call for hours. Rana Bransten Gallery, 77 Geary, SF. 982-3292.

■ **Chongbin Zheng** New stone color ink paintings. Through Jan. 18. Call for hours. Riskin Sinow Gallery, 185 Post, SF. 398-3790.

Cabaret

A complete guide to cabaret performers appearing at local clubs and theaters.

■ **An Evening at La Caga** No expense has been spared for this comedy and music show, replete with lavish production numbers and some of the world's most famous celebrities. Shows are Tues.-Thurs. and Sun. at 9 pm, and Fri.-Sat. at 8 and 10:30 pm. Open-ended. On Broadway, 435 Broadway, SF. 391-9999.

■ **Beach Blanket Babylon** The very long-running musical cabaret, continues with extravagant hats and silly songs parodying San Francisco and culture around the world. Special holiday schedule is Tues.-Thurs. at 8 pm, Fri.-Sat. at 8 and 10:30 pm and Sun. at 1 and 3 pm. Regular schedule and program resumes in January. Open-ended. Club Guggi, 678 Green, SF. 421-4222.

■ **DNA Cocktail Cabaret** Fri/8-Sat/9: Gere Fenelle performs with her cha-cha-cha band, Fuzz Factor. Shows at 10 pm. DNA

Lounge, 375 11th St., SF. 626-2532.

■ **The Dolph Rempp Restaurant Cabaret** The Dolph Rempp's cabaret presents variety pianist Vince Massaro, blues, pops and standards singer Miss Kitty and pianist Judy Hall. Massaro performs Tues. and Thurs.-Sat., 5 pm-midnight; Miss Kitty performs with Massaro on Fri. and Sat.; Judy Hall plays Wed., 5 pm-midnight. Open-ended. Dolph Rempp, Pier 42, SF. 777-5771.

■ **The Galleon** The "Twelve Nights of Christmas" series runs Dec. 13-24. Wed/13: Scott Johnson and Danny Williams. Thurs/14: Katibelle Collins and Aldo A. Belle with pianist Scott MacKenzie. Shows at 7:30 pm. 718 14th St. at Church, SF. 431-0253.

■ **JJ's Piano Bar** Fri. features Al St. Claire at 6:30 pm and Frank Banks at 9 pm. Sat. features Roger Cougar at 9 pm. Sun. features Bob Parke at 10 pm. Mon. features Al St. Claire at 9 pm. Tues. features Bob Parke at 10 pm. Wed. features Oscar Preston at 7 pm and Roger Cougar at 9 pm. Thurs. features Oscar Preston at 7 pm and Frank Banks at 9 pm. 2225 Fillmore, SF. 563-2219.

■ **Party of One** This musical revue pokes fun at the ups and downs of being single. Plays Fri. at 8 pm and Sat. at 7 and 9 pm. Open-ended. Zephyr Theatre, 25 Van Ness, SF. 861-6895.

■ **Plush Room Cabaret** Perfectly Nuts is the Friends of the Zoo's musical parody of songs by Gershwin, Porter and Berlin, country music and James Bond film scores. Shows are Wed.-Thurs. at 8:30 pm and Fri.-Sat. at 8 and 10:30 pm. Through Dec. 9. York Hotel, 940 Sutter, SF. 885-6800.

■ **SF Jewish Community Center** Sun/10: Linda Bencangey leads a sing-along tribute to Jules Styne. Show at 1 pm. 3200 California, SF. 346-6040.

■ **SF Marriott Hotel** Fri/8: "Hats Off to Hoopie," a tenth-anniversary celebration featuring Nicholas, Glover & Wray, Weslia Whitefield, The Jesters, Menage, Scott Johnson and Jae Ross. Show at 9 pm. Third St. and Market, SF. 762-BASS.

■ **Showbus** A cabaret revue and entertainment extravaganza aboard a city bus, with tours daily and nightly through North Beach, SOMA and the garment district. Also a new "Showbus on Location." Times vary. Call for information and reservations. 775-SHOW.

Comedy

A complete guide to comedy performers appearing at local clubs and theaters.

■ **Cobb's Comedy Club** Fri/8-Sun/10: Rob Becker, Alex Reid and David Cohen. Tues/12-Thurs/14: Rick Reynolds. Shows are Mon. at 8 pm and Tues.-Sun. at 9 pm, with additional shows Fri. and Sat. at 11 pm. The Cannery, 2801 Leavenworth, SF. 928-4320.

■ **El Rio** Wed/13: Marga Gomez, Danny Williams, Lisa Geduldig and Mari Shins. Show at 9 pm. 3158 Mission, SF. 282-3325.

■ **509 Cultural Center** Tues/12: Open mike for comedy, music, performance and readings. Signups at 6:45 pm, show at 7 pm. 509 Ellis, SF. 346-1308.

■ **Fourth Street Tavern** Sun/10: Andrew Dorfman and Ngalo Belum. Show at 9:30 pm. 711 Fourth St., SF. 454-4044.

■ **Holy City Zoo** Fri/8-Sat/9: Geoff Bolt, Sue Murphy and Steve Carey. Sun/10: Lank

and Earl host an open mike night. Mon/11: June Melby hosts an open mike night. Tues/12: Sean Murphy hosts an open mike night. Wed/13: Ken King hosts a comedy showcase. Thurs/14: Marty Maceda hosts a comedy showcase. Shows at 9 pm with additional shows Fri.-Sat. at 11 pm. 408 Clement, SF. 386-4242.

■ **Hotel Utah** Wed/13: A comedy showcase. Show at 8 pm. 500 Fourth St., SF. 421-8308.

■ **Improv** Fri/8-Sun/10: Jack Gallagher, Mike Meehan and emcee Carlos Alazraqui. Mon/11: National Theatre of the Deranged Comedy Showcase. Tues/12-Thurs/14: Mike Ferrucci, Johnny Steele and emcee Ed Harris. Shows are Mon. at 8 pm and Tues.-Sun. at 9 pm, with additional shows Fri.-Sat. at 11 pm. 401 Mason, SF. 441-7787.

■ **La Pena Cultural Center** Fri/8: Improvisational comedy with Over Our Heads. Show at 8 pm. 3105 Shattuck, Berk. 849-2568.

■ **Mama Bears** Sat/9: Karen Ripley. Show at 8 pm. 6536 Telegraph, Oakl. 428-9664.

■ **Morty's** Tues/12: Open mike comedy night. Signups at 11 pm, show at 9 pm. 1024 Kearny, SF. 986-MORT.

■ **New George's** Tues/12: Tree and Randy Hauser. Show at 9:30 pm. 842 Fourth St., San Rafael. 459-3853.

■ **Paul's Saloon** Thurs/14: "The Phony Talk Show," an improv show featuring members from local theater/comedy groups. Show at 9 pm. 3251 Scott, SF. 922-2456.

■ **The Punchline** Fri/8-Sat/9: Bob Dubac, Deb & Mike and Don McMillan. Sun/10: Don McMillan hosts a comedy showcase. Mon/11: Dexter Madison heads up a benefit for earthquake relief. Tues/12-Thurs/14: Dr. Gonzo and Mark Namer. Shows at 9 pm with additional shows Fri. and Wed. at 11 pm and Sat. at 7 and 11:30 pm. 444 Battery, SF. 397-7977.

■ **Venetian Room** Fri/8-Thurs/14: "The Comedy and Christmas Show," a jokefest with Christmas music, features The Persuasions with comedians Michael Pritchard and Bob Sarlatte. Shows are Tues.-Thurs. and Sun. at 9:30 pm and Fri.-Sat. at 9 and 11 pm. Fairmont Hotel, California and Mason, SF. 772-5163.

■ **Willows Theatre** Mon/11: Bay Area Theatre presents a "Team Night." Show at 8 pm. 1975 Diamond in the Willows Shopping Center, Concord. 671-3065.

■ **Ye Rose and Thistle** Fri/8: "The Bronx" performs improvisational comedy and song. Show at 7 pm. California and Polk, SF. 771-FUNN.

Dance

A complete listing of dance performers at local studios and performance spaces.

■ **Dancetime!** Carol Teton directs eight dancers in an extravaganza of waltzes, rhumbas, jitterbug and rock routines. Fri. at 8 pm and Sat.-Sun. at 3 and 8 pm, through Jan. 7. Waterfront Theater, Ghirardelli Square, Beach at Polk, SF. 861-6895.

■ **EMBAJE Dance Ensemble** In this Fall Dance Concert, the ensemble premieres works and choreography by SFSU faculty and students. Fri/8 at 2 and 8 pm and Sat/9 at 8 pm, McKenna Theatre, School of Creative Arts, SFSU, 1600 Holloway, SF. 338-2467.

■ **Jane Brown and Company** Choreographer Jane Brown performs *Medea*, based on Joffers' adaptation of the Euripides tragedy, and *Abstracts From the World Around Us*, a series of dance "Haikus." Sat/9 at 8:30 pm, Jane Brown and Company Theatre, 4226 Park, Oakl. 530-6611.

■ **Douglas Dunn & Dancers** The dance ensemble performs Dunn's works, including *Wildwood* (1988), in costumes designed by Mimi Gross. Thurs/7-Sun/10 at 8:30 pm, 541 Broadway, SF. 924-0077.

■ **Isadora Duncan Dance Solos** The program features Maria Villazana-Ruiz in masterworks set to the music of Brahms, Chopin, Scriabin and others. Sat/9 at 8:30 pm and Sun/10 at 4 pm, Golden Gate Ballet, 3435 Army, SF. 282-9559.

■ **Harupin-Ha Butoh Company** Koichi Tamano and his troupe present their newest Japanese *ankoku butoh*, or "dark soul dance," entitled *Piece of Earth*. A special video presentation of butoh style accompanies the dance. Thurs.-Sun. at 8:30 pm, through Dec. 10. The LAB, 1805 Divisadero, SF. 346-4063.

■ **Sha Sha Higby** The Hatley Martin Cultural Forum presents an installation of Higby's detailed, handmade costumes, props and sculptures, amongst which the artist performs. Thurs/14 at 8 pm and Fri/15 at 8 and 9:30 pm, 41 Powell, SF. 392-1015. (The exhibition runs through Dec. 23, with performances on selected evenings.)

■ **The High Risk Group** The troupe performs *Acceleration... an obsession with speed*, the second in their performance archeology series. It looks at sources of fuel, systems of acceleration and decay. Fri/8-Sat/9 at 8:30 pm, 1800 Square Feet, 719 Clementina, SF. 255-8510.

■ **Jan Kirsch Checking In** Gravity Check Productions presents Kirsch in solo and collaborative dance works choreographed by Deborah Slater and performed

continued next page

Nutcracker

"A plum of a production... go see it!"
—Oakland Tribune

December 9-23 Paramount Theatre
with the Oakland East Bay Symphony

ORDER NOW FOR FIRST CRACK AT BEST SEATS!

This Holiday season, be sure to share the magic of *Nutcracker* with your family and loved ones. It just wouldn't be Christmas without it. You can't buy more magic at a better price!

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Sun	Mon	Tues	Wed	Thurs	Fri	Sat
						9 2pm/8pm AT&T OPENING NIGHT
10 2pm	11	12 10:30am* Early Bird	13 10:30am* Early Bird	14 8pm	15 2pm 8pm	16 2pm 8pm
17 2pm	18	19	20 2pm	21 2pm	22 2pm 8pm	23 2pm 8pm

Sweet Dreams Parties follow all 2pm matinees. Meet the Sugar Plum Fairy and all her friends. Space limited. Tickets \$6.00.
*Special Early Bird matinees for schools, community groups and seniors. All seats \$7.50.

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Ronn Gudi, Artistic Director

UNIVERSITY OF CALIFORNIA AT BERKELEY

Paul Dresher Ensemble's Power Failure

Friday and Saturday, December 15-16, 8 pm,
Zellerbach Hall; \$18, \$14.50, \$10.50

West Coast premiere! *Power Failure* weaves a spell of high-voltage tension as its characters struggle with the moral consequences of a major medical breakthrough. The work pivots around Merle, a loner night watchman with an agenda of revenge. Featuring Rinde Eckert, John Duykers, Stephanie Friedman, Thomasa Eckert, and the Paul Dresher Ensemble.

415/642-9988
for tickets or information. Tickets also available through BASS Ticketmaster (762-BASS) and STBS/Union Square.

FREE SHUTTLE FROM DOWNTOWN BERKELEY BART!

continued from previous page

by Charles Traplin. Musicians Gwen Jones and Kayla Kirsch perform works by composer Phil Freyhofner. Thurs/14-Sun/17 at 8:30 pm, Open Arts Center, 580 E. Eighth St., Oakl. 452-2429.

■ **Los Flamencos de la Bodega** This troupe performs traditional music and dance from Spain. Every Fri.-Sat. at 8:30 and 10 pm, El Norteño, 3161 24th St., SF. 647-2207.

■ **Oakland Ballet** Artistic Director Ronn Guidi leads the ballet, with the Oakland East Bay Symphony, through 15 matinee and evening holiday performances of Tchaikovsky's *Nutcracker*. Dec. 9-23. This week's shows are Sat/9 at 2 and 8 pm and Sun/10 at 2 pm. Paramount Theatre, 2025 Broadway, Oakl. 465-6400.

■ **Deborah Slater Company** Slater's company, among other young artists, performs *Beneath the Thin Skin*, *Table Solo*, *Out of Disguise*, and *Died Suddenly*. Thurs/7-Sat/9 at 8:30 pm, 2840 Mariposa, SF. 641-0455.

■ **Eva Soltes/Jim Ryan** Soltes performs Bharatanatyam Dance, while Ryan intones Sanskrit Chanting and Tamil Verses. Mon/11 at 11 pm, New Delhi Restaurant, 160 Ellis, SF. 397-8470.

■ **Theater Flamenco** Young Au-

diences presents a music and dance tour of Spain and Mexico. Sun/10 at 1 pm, California Academy of Sciences, near Eighth Ave. and Kennedy, Golden Gate Park, SF. 863-1719.

Movies

First Runs

A selective listing of first-run movies and complete listings of repertory-house films in the central Bay Area. Since programs are subject to last-minute revisions, call theaters to verify times and titles. Capsule reviews by Zena Jones, unless otherwise noted.

■ **All Dogs Go to Heaven** Charlie the dog may, but we don't, since Don Bluth's animated feature about escaped jailbird Charlie seeking revenge on perfidious pitbull Carface is too dark to be appealing. Muppet Anne-Marie tries, but even her dogged adorableness can't save the movie from tending to go to the dogs. **San Francisco: Cinema 21** (2141 Chestnut at Steiner. 921-6720); daily at 5:40, 7:30 and 9:20 with matinees Sat.-Sun. at noon, 1:55 and 3:50. **Empire** (85 West Portal at Vicente. 661-2539); daily at 1:40, 3:35, 5:25, 7:15 and 9:05. **East Bay: Century** (8201 Oakport, Oakl. 562-9990); daily at noon, 1:55, 3:50, 5:40, 7:30 and 9:20. **Piedmont** (4186 Pied-

mont at 41st St., Oakl. 654-2727); daily at 7:05 and 9:15 with matinees Sat.-Sun. at 12:45, 2:55 and 5. **Shattuck Cinemas** (2230 Shattuck, Berk. 644-3370); call for times.

■ **Apartment Zero** It's the bizarre Buenos Aires where repressed cinephile Colin Firth takes in likable American boarder Hart Bochner with slowly unfolding repercussions that will keep you on tenterhooks right up to the even more fanciful ending. **San Francisco: Clay** (2261 Fillmore at Clay. 346-1123); daily at 2, 4:30, 7 and 9:25. **East Bay: Fine Arts** (2451 Shattuck at Haste, Berk. 848-2038); daily at 8 with matinees Sat.-Sun. at 3:45.

■ **Back to the Future II** There's so much going on in this sequel as Michael J. Fox and demented doc Christopher Lloyd sashay back and forth between 1985 and 2015 that you may lose track, but in its way the sequel's equal to the original. **San Francisco: Kabuki 8** (Post at Fillmore. 931-9800); call for times. **Empire** (85 West Portal at Vicente. 661-2539); daily at 12:05, 2:30, 4:55, 7:40 and 10:05. **Northpoint** (Powell at Bay. 989-6060); daily at 2:45, 5, 7:30 and 10 with an additional matinee Fri.-Sun. at 12:15. **East Bay: California** (Kittredge at Shattuck, Berk. 848-0620); daily at 7:15 and 9:45 with matinees Sat.-Sun. at noon, 2:25 and 4:45. **Grand Lake** (3200 Grand, Oakl. 452-3556); daily at 6, 8:30 and 10:45 with matinees Sat.-Sun. at 1 and 3:30.

■ **The Bear** Orphaned bear cub Douce is so irresistible, the British Columbia scenery so sensational and some moments so magical, that the idea you might miss this movie just doesn't bear thinking about. **San Francisco: Metro** (Union and Webster. 931-1685); daily at 1:30, 3:40, 5:50, 8 and 10:10. **East Bay: Emory Bay** (6330 Christie, Emeryville. 420-0107); daily at 1:15, 3:15, 5:15, 7:30 and 9:45. **UA** (2274 Shattuck, Berk. 843-1487); daily at 1:10, 3:10, 5:10, 7:10 and 9:10. **Century** (8201 Oakport, Oakl. 562-9990); call for times.

■ **The Big Picture** Spot-on spoof of Hollywood's attitude toward top-award-winning film school student Kevin Bacon in which Martin Short's marvelous as a riotously effete agent as cameos and fantasies abound and Kevin really brings home the bacon. **San Francisco: Kabuki 8** (Post at Fillmore. 931-9800); call for times. **East Bay: Northside** (1828 Euclid, Berk. 841-6000); daily at 6, 8:15 and 10:30 with matinees Sat.-Sun. at 1:30 and 3:45.

■ **Black Rain** "The Streets of Osaka" meets "Yakuza Vice," as outlaw detective Michael Douglas takes maniacal mobster Yusaku Matsuda from N.Y. to Osaka on a murder charge and loses him, in a movie that's mostly visual as action loses out and MTV takes over. **San Francisco: Regency II** (1268 Sutter at Van Ness. 776-8054); call for times. **Shattuck Cinemas** (2230 Shattuck, Berk. 644-3370); call for times. **Parkway Membership Theatre** (1834 Park at E. 18th Ave., Oakl. 835-3535); daily at 5:35 and 9:40 with matinees Sat.-Sun. at 1:30.

■ **Bloodhounds of Broadway** It

CRITIC'S CHOICE/Dance

Isadora Duncan Solos and Group Dances

If you believe history books, modern dance started with Isadora Duncan and Lole Fuller. Fuller has almost been forgotten, but Duncan has left a wide trail of followers who almost religiously try to keep her contributions alive. In San Francisco it is Maria Villazana-Ruiz who continues the tradition with her Isadora Duncan Dance Ensemble. In this year's holiday program of mostly solos to Chopin, Brahms and Schubert, a newcomer in age but an old-timer by heritage, 12-year-old Maria Teresa Duncan, will step into the free-flowing robes of her famous grandmother.

— Rita Felciano

■ Isadora Duncan Solos and Group Dances. Sat/9 at 8:30 pm and Sun/10 at 4 pm, Golden Gate Studio, 3435 Army #224, SF. 587-0730.



PHOTO OF MARIA VILLAZANA-RUIZ BY JACK CROSS

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■ **The Fabulous Baker Boys** Excellently acted, entirely entertaining story of what happens when singer Michelle Pfeiffer joins cocktail lounge piano players Jeff and Beau Bridges, that's married only by its dull thud of an ending. *San Francisco: Galaxy* (1285 Sutter at Van Ness, 474-8700); daily at 7 and 9:30 with matinees Sat.-Sun. at 11:45 am, 2:10 and 4:30. *East Bay: Grand Lake* (3200 Grand, Oakl. 452-3556); daily at 8. *Shattuck Chemos* (2230 Shattuck, Berk. 644-3370); daily at 12:40, 3, 5:10, 7:30 and 9:45.

■ **For All Mankind** An exercise in dedication, this is the collective experiences of 24 Apollo astronauts condensed into a single manmade flight to the moon that's an extraordinary cinematic achievement. *San Francisco: Royal* (1529 Polk at California, 474-0353); daily at 2, 4, 6, 8 and 10. *East Bay: Albany* (1115 Solano, Albany, 524-5656); call for times.

■ **Harlem Nights** The story's a piece of s--- as a hole Eddie Murphy beats up nightclub owner Richard Pryor's resident kiss-my-madam Della Reese, shoots Jasmine Guy after finding her, and loads his mother-in-law plot with profanity and bigotry. *San Francisco: Regency I* (1320 Van Ness at Sutter, 885-6773); daily at noon, 2:35, 5:05, 7:55 and 10:35. *East Bay: Century* (8201 Oakport, Oakl. 562-9990); daily at 12:10, 2:50, 5:40, 8:10, 10:30 and 12:30.

5:25, 8, 8:40 and 10:30. *Berkeley* (2425 Shattuck at Haste, Berk. 848-4300); daily at 7:30 and 9:55 with matinees Sat.-Sun. at 12:30, 2:45 and 5. *Piedmont* (4186 Piedmont at 41st St., Oakl. 654-2727); daily at 7:25 and 9:50 with matinees Sat.-Sun. at noon, 2:25 and 4:45.

■ **Henry V** Opens Wed/13. *San Francisco: Bridge* (3010 Geary at Blake, 751-3212); call for times.

■ **Immediate Family** Story of childless couple Glenn Close and James Woods' attempt to adopt very pregnant 17-year-old Mary Stuart Masterson's baby that's fine for the first two thirds before breaking down into lack of immediacy. *San Francisco: Alexandria* (5400 Geary at 18th Ave. 752-5100); daily at 1:30, 5:30 and 9:40.

■ **An Innocent Man** A terrific supporting cast carries this Tom Selleck star vehicle about an ordinary guy unjustly imprisoned who learns to kill and seeks revenge when he gets out. It looks great next to *Look Up* but has less style and significance than *Johnny Handsome*. (Steve Warren) *East Bay: UA* (2274 Shattuck, Berk. 843-1487); daily at 1:30, 5:25 and 9:35. *Century* (8201 Oakport, Oakl. 562-9990); daily at 1:20, 5:40 and 10.

■ **Johnny Handsome** Violent story of how Mickey Rourke's been driven to a life of crime by his hideously deformed face, and what happens after corrective surgery and

his involvement with twisted criminal couple Ellen Barkin and Lance Henriksen that's much more concerned with brutal action than emotion. *San Francisco: Balboa* (38th Ave. and Balboa, 221-8184); daily at 3:10, 6:50 and 10:25.

■ **The Little Mermaid** Good songs, cute creatures, old-fashioned romance and a campy villainess embellish Disney's latest animated fairy tale, a boy-meets-fish, boy-loses-fish, boy-gets-fish story that lives up to the high standards the company has set for the genre. (Steve Warren) *San Francisco: Alhambra* (Polk and Green, 775-2137); daily at 1, 3, 5, 7 and 9. *East Bay: Grand Lake* (3200 Grand, Oakl. 452-3556); daily at 6:15, 8:15 and 10 with matinees Sat.-Sun. at 12:30, 2:30 and 4:20. *Oaks* (1875 Solano, Berk. 526-1836); daily at 7 and 9 with matinees Sat.-Sun. at 12:30, 2:45 and 5.

■ **The Little Thief** *San Francisco: Alexandria* (5400 Geary at 18th Ave. 752-5100); daily at 1, 3:15, 5:20, 7:45 and 9:50. *Emery Bay* (6330 Christie, Emeryville, 420-0107); daily at 1, 3:15, 5:30, 7:45 and 10.

■ **Look Who's Talking** Often clever and charming little movie in which Kirstie Alley's baby makes comments via Bruce Willis' voice both before and after birth. John Travolta's delightful, and can you guess who talks who into marriage? *San Francisco: Kabuki B* (Post at Fillmore, 931-9800); call for times. *Emery Bay* (6330 Christie, Emeryville, 420-0107); daily at 12:55, 3, 5:05, 7:10 and 9:15. *East Bay: Century* (8201 Oakport, Oakl. 562-9990); call for times. *UA* (2274 Shattuck, Berk. 843-1487); daily at 1:20, 3:40, 5:50, 8 and 10:05. *Emery Bay* (6330 Christie, Emeryville, 420-0107); call for times. *Rockridge Showcase* (5144 Broadway at 51st St., Oakl. 658-2285); daily at 5, 7 and 9 with matinees Sat.-Sun. at 1 and 3.

■ **The Music Teacher** *San Francisco: Gateway* (Jackson at Battery, 421-3353); daily at 6 and 10 with matinees Sat.-Sun. at 2. *East Bay: ACT* (2128 Center at Shattuck, Berk. 548-7200); daily at 6:10 and 10 with matinees Sat.-Sun. at 2.

■ **National Lampoon's Christmas Vacation** The obvious mixes with the unexpected in John Hughes' script as Clark Griswold (Chevy Chase) tries to provide "a fun, old-fashioned family Christmas" for a family that rapidly becomes extended, then over-extended, in a big, dumb, lovable cavalcade of low comedy, most of which works. (Steve Warren) *San Francisco: Stonestown* (19th Ave. and Winston, 221-8182); daily at 1:30, 3:50, 6, 8:20 and 10:30. *Piedmont* (Cheesbrough near Scott, 922-3188); daily at 12:30, 2:45, 5:10, 7:40 and 9:55. *East Bay: Century* (8201 Oakport, Oakl. 562-9990); daily at 12:55, 3:05, 5:15, 7:25 and 9:35. *Orinda* (4 Orinda Theater Square, Orinda, 254-9060); daily at 7 and 9:15 with matinees Sat.-Sun. at 2:30 and 4:45. *California* (Kittredge at Shattuck, Berk. 848-0620); call for times. *Piedmont* (4186 Piedmont at 41st St., Oakl. 654-2727); call for times.

■ **Next of Kin** *San Francisco: Alexandria* (5400 Geary at 18th Ave. 752-5100); daily at 3:20 and 7:30. *East Bay: Parkway Membership Theatre* (1834 Park at E. 18th Ave., Oakl. 825-3535); daily at 5:20 and 9:30 with matinees Sat.-Sun. at 1:10.

■ **Nothing in Common** *San Francisco: Balboa* (38th Ave. and Balboa, 221-8184); daily at 2:30, 6:35 and 10:30.

■ **Prancer** Sam Elliot's daughter, Rebecca Harrell, becomes a symbol of Christmas spirit when she finds a wounded reindeer and believes he belongs to Santa, in a traditional family story that's too slow-paced for modern attention spans. (Steve Warren) *San Francisco: Alexandria* (5400 Geary at 18th Ave. 752-5100); daily at 1, 3:15, 5:30, 7:45 and 10. *East Bay: Shattuck Chemos* (2230 Shattuck, Berk. 644-3370); daily at 12:30 and 2:30.

■ **Sea of Love** Scary movie of murder among the unmarried who answer personal ads in which both veteran cop Al Pacino and is-she-or-isn't-she-the-killer Ellen Barkin seem too soulless for the erotic scenes to be plausible, and on the sidekick John Goodman brings it to life. *San Francisco: Kabuki B* (Post at Fillmore, 931-9800); call for times. *Balboa* (38th Ave. and Balboa, 221-8184); daily at 1:10, 4:50 and 8:30. *East Bay: Century* (8201 Oakport, Oakl. 562-9990); daily at 3:30 and 7:50. *Piedmont* (4186 Piedmont at 41st St., Oakl. 654-2727); daily at 9. *Shattuck Chemos* (2230 Shattuck, Berk. 644-3370); daily at 12:10, 2:30, 4:50, 7:15 and 9:40.

■ **sex, lies, and videotape** The story's simple enough, with sexually naive Andie MacDowell and arrogant lawyer Peter Gallagher sharing a marriage in name only. Gallagher's former college roommate arrives and changes everything. It's Steven Soderbergh's unique treatment as he slowly lifts the veil on deceit and manipulation that makes this a most memorable movie. *San Francisco: Kabuki B* (Post at Fillmore, 931-9800); call for times. *East Bay: Emery Bay* (6330 Christie, Emeryville, 420-0107); daily at 1:15, 3:30, 5:45, 8:15 and 10:30. *UA* (2274 Shattuck, Berk. 843-1487); daily at 12:35, 2:45, 5, 7:15 and 9:30. *Rockridge Showcase* (5144 Broadway at 51st St., Oakl. 658-2285); daily at 5, 7 and 9 with matinees Sat.-Sun. at 1 and 3.

■ **She Devil** *San Francisco: Galaxy* (1285 Sutter at Van Ness, 474-8700); daily at 6:30, 8:45 and 10:50 with matinees Sat.-Sun. at noon, 2:10 and 4:15. *East Bay: South Shore Cinemas* (2245 Shoreline, Alameda, 521-4200); daily at 5, 7:15 and 9:30 with matinees Sat.-Sun. at 12:30 and 2:45. *Rockridge Showcase West* (293 Whitmore, near 45th St. and Broadway, Oakl. 658-2285); daily at 5:15, 7:15 and 9:15 with matinees

Sat.-Sun. at 1:15 and 3:15. *Oaks* (1875 Solano, Berk. 526-1836); daily at 7:15 and 9:30 with matinees Sat.-Sun. at 1, 3:05 and 5:10.

■ **Sidewalk Stories** A silent black-and-white movie? Almost, because a cunning score cleverly sets a wry mood as N.Y. street artist Charles Lane's life's changed forever by a two-year-old tot. *San Francisco: Four Star* (2200 Clement at 23rd Ave. 752-2650); daily at 7 and 9:15 with matinees Sat.-Sun. and Wed. at 12:45, 2:45 and 4:45.

■ **Spices** The spice is right but the action is slow in Ketan Mehta's absorbing moral puzzle in which an Indian village has to decide whether to sacrifice one woman's virtue for the survival of the community. (Steve Warren) *San Francisco: Kabuki B* (Post at Fillmore, 931-9800); call for times.

■ **Steel Magnolias** Superb performances by Sally Field, Julie Roberts, Dolly Parton, Daryl Hannah, Shirley MacLaine and Olympia Dukakis in a bittersweet study of life, marriage, death and death that manages to be hilariously funny as well. *San Francisco: Coronet* (3575 Geary at Arguello, 752-4400); daily at 12:40, 3:15, 5:40, 8:20 and 10:45. *East Bay: Emery Bay* (6330 Christie, Emeryville, 420-0107); daily at 12:30, 1:30, 3:45, 5:30, 7, 8, 9:45 and 10:30. *UA* (2274 Shattuck, Berk. 843-1487); daily at 12:30, 3, 5:30, 8 and 10:20. *Rockridge Showcase West* (293 Whitmore, near 45th St. and Broadway, Oakl. 658-2285); daily at 5, 7:15 and 9:30 with matinees Sat.-Sun. at 12:30 and 2:45. *Century* (8201 Oakport, Oakl. 562-9990); daily at noon, 2:25, 4:45, 7:10 and 9:40.

■ **Story of Women** Isabelle Huppert's extraordinary as a poor, uneducated mother of two children in German-occupied 1941 France, who discovers she can perform abortions and consequently the joys that money can bring before paying an exorbitant price. *San Francisco: Bridge* (3010 Geary at Blake, 751-3212); daily at 7:20 and 9:40 with matinees Sat.-Sun. at 12:30, 2:45 and 5. (Last day Tues/12.) *East Bay: Fine Arts* (2451 Shattuck at Haste, Berk. 848-2038); daily at 6 and 10:15 with matinees Sat.-Sun. at 1:45.

■ **An Unremarkable Life** Remarkable performances by two sisters, domineering Shelley Winters and submissive Patricia Neal, who've lived together for 15 years, give what happens when Chinese-American Mako falls for Neal a life of its own. *San Francisco: Opera Plaza* (Van Ness and Golden Gate, 771-0102); call for times.

■ **War of the Roses** *San Francisco: Galaxy* (1285 Sutter at Van Ness, 474-8700); daily at 7:15 and 9:45 with matinees Sat.-Sun. at 11:45 am, 2:15 and 4:40. *Stonestown* (19th Ave. and Winston, 221-8182); daily at 12:30, 3, 5:30, 8 and 10:30. *East Bay: South Shore Cinemas* (2245 Shoreline, Alameda, 521-4200); daily at 4, 6:30 and 9 with matinees Sat.-Sun. at 1:15 and 3:30. *Rockridge Showcase West* (293 Whitmore, near 45th St. and Broadway, Oakl. 658-2285); daily at 5, 7:15 and 9:30 with matinees Sat.-Sun. at 12:30 and 2:45. *UA* (2274 Shattuck, Berk. 843-1487); daily at 12:45, 3:15, 5:45, 8:15 and 10:30. *Emery Bay* (6330 Christie, Emeryville, 420-0107); daily at 12:15, 2:45, 4, 5:15, 6:45, 7:45, 9:30 and 10:50.

Repertory Theaters

■ **Artists Television Access** Sat/9: Other Cinema presents *New Experimental Works* night, featuring Day's *Twilight of the Idols*, Dalley's *Walk the Dog*, MacNamara's *Picnics*, Peppe and Herberman's *Information Whitout* plus computer animations and Tierney and Saks' *Don From Lakewood*, made on Fisher-Price video cameras, at 8:30, 992 Valencia, SF. 824-3890.

■ **Castro** "The Women: Actresses of Hollywood's Golden Era" runs Dec. 1-21. Fri/8: Katherine Hepburn stars in *The Philadelphia Story* at 8:10 plus *Adam's Rib* at 11:15 and 10:20. Sat/9: Jennifer Jones in *Ruby Gentry* at 1:15, 4:30 and 8:15 plus Bette Davis in *Beyond the Forest* in 2:50, 6:05 and 10:05. Sun/10: Davis again in *Jezabel* at 1, 5:10 and 9:25 plus *The Little Foxes* at 3 and 7:10. Mon/11: *Dead Reckoning* at 7:10 plus *The Maltese Falcon* at 9:10. Tues/12: Margaret Sullivan in *The Shop Around the Corner* at 7:15 plus Irene Dunn in *The Awful Truth* at 9:10. Wed/13: Jean Harlow in *The Red Headed Woman* at 4 and 7:15 plus *Red Dust* at 2, 5:30 and 9. Thurs/14: Ingrid Bergman graces *Gaslight* at 7:15 plus *Casablanca* at 9. Castro at Market, SF. 621-6120.

■ **Cinemathèque** Sat/9: Open screening for film and video artists at 8. Eye Gallery, 1151 Mission, SF. Sun/10: Short films by Alexander Kluge at 5 plus *New Films by Stan Brakhage* at 8. Thurs/14: Local Color: *New Films From Bay Area Filmmakers*, a program of eight varied films, at 8. 800 Chestnut, SF. 558-6129.

■ **Exploratorium** Sat/9/Sun/10: Jean Cocteau's *Autobiography of an Unknown Man* at 2 plus *Beauty and the Beast* at 3. McBurney Theater, the Exploratorium, 3601 Lyon, SF. 563-7337.

■ **Japan Information Center** Wed/13: *Dear Uncle Kiyara plus Ennosuke II, Kabuki Actor* at noon. 50 Fremont, suite 2200 (opposite the Transbay bus terminal), SF. 777-3533.

■ **Pacific Film Archive** Fri/8: Aravindan's *Chidambaram* at 7 plus Patel's *The Threshold* at 9. Sat/9: *Oliver Twist* at 3:30 plus Sen's *In Search of Famine* at 7 plus *Melba's A Folk Tale* at 9:20. Sun/10: Adolphson's and Wallen's *The Count of the Old Town* at 5:30

plus Lindberg's *June Night* at 7 plus Molander's *Only One Night* at 8:45. Mon/11: Benegal's *The Role* at 7:30. Tues/12: West German filmmaker Dore O's *The Star of Melies, Enzyclip and Blindman's Ball* at 7:30 plus Rossellini's *Voyage to Italy* at 9:10. Wed/13: Mehta's *Spices* at 7:30 and 9:25. Thurs/14: *Mike Kelley: Post-Remembrance Man*, a collaborative video, at 7:30 plus Rossellini's *Europa '51* and the rare Antonio shorts *Lies of Love and Superstition* at 9:20. 2621 Durant, Berk. 642-1124.

■ **Red Victorian** Fri/8: Oshima's *In the Realm of the Senses* at 2:15, 7:15 and 9:15. Sat/9/Sun/10: *Field of Dreams* at 2:15, 7:15 and 9:15. Mon/11: Buster Keaton in *The General* at 2:15, 7:30 and 9:15. Tues/12: Wed/13: *Return of the Secaucus 7* at 7:15 and 9:15 with a matinee Wed. at 2:15. Thurs/14: *Jules and Jim* at 2:15, 7:15 and 9:15. 1659 Haight, SF. 863-3994.

■ **Roxie** Fri/8-Tues/12: *Lodz Ghetto* at 6 and 8 with Sat.-Sun. matinees at 2 and 4. Wed/13-Thurs/14: *The Summer of Arty* at 6, 8 and 10. 3117 16th St. at Valencia, SF. 863-1087.

■ **SF Art Institute** Sat/9: Open screening of films by SFAI students at 7:30. Mon/11: Films by Gunter Nelson at 7:30 as part of the Art Institute's exhibition, "Faculty Selection III." SFAI Lecture Hall, 800 Chestnut, SF. 771-7020.

■ **SF Jewish Community Center** Wed/13: *Fiddler on the Roof* at 7:30. 3200 California, SF. 346-6040.

■ **Sonoma Film Institute** Fri/8-Sat/9: Claude Rains stars in *Here Comes Mr. Jordan* at 7 plus David Niven in *Stairway to Heaven* at 8:40. Darwin Theater, Darwin Hall, Sonoma State University, Rohnert Park. (707) 664-2666.

■ **Strand** Mon/11: Frank Sinatra in *On the Town* at 11 am, 3:20 and 8:30 plus *Guns and Dolls* at 12:40 and 5:05. Tues/12-Wed/13: *Easy Rider Rides Again!* at 11 am, 3:35 and 8:25 with *She-Devils on Wheels* at 2:10 and 6:55 and *Bury Me an Angel* at 12:35, 5:20 and 10:10. 1127 Market between Seventh and Eighth Streets, SF. 621-2227.

■ **UC Theatre** Fri/8: *Heavy Metal* at 7:30 and Led Zeppelin's *The Song Remains the Same* at 9:15. Sat/9-Sun/10: *Reese's Brave Little Toaster* at 1:30, 3:30, 5:30 and 9:30. Mon/11: *Quest for Fire* at 7:30 plus *The Name of the Rose* at 5 and 9:30. Tues/12: *Baby Cart in Peril* at 7:15 plus *Trapped: The Crimson Bat* at 5:30 and 8:45. Wed/13: *Maplethorpe: Robert Having His Nipple Pierced* at 7:10 plus Andy Warhol's *Lonesome Cowboys* at 7:45 and *Bad at 5 and 9:45*. Thurs/14: *Death in Venice* at 7:15 plus *The Music Lovers* at 5 and 9:40. 2036 University at Shattuck, Berk. 843-6267.

■ **York** Fri/8-Wed/13: *Lewis' Serving Two Masters* plus Durrin's *Promises to Keep* at 7 and 9:15, with Sat. and Sun. matinees at 2 and 4:15. 2789 24th St., between Bryant and Potrero, SF. 282-0316.

Music Dance Clubs

A complete guide to Bay Area dance clubs. See rock, jazz, folk/country and classical listings for live music.

■ **Amelia's** Thurs.-Sat., disco and modern; Sun., rock. No cover charge Thurs. and Sun. 647 Valencia, SF. 552-7788.

■ **Avenue Ballroom** Fri., West Coast swing; Sat., East Coast jitterbug. Fri.-Sat., 8 pm-midnight. Sun., ballroom dancing, 7-11 pm. Lessons precede open dancing. 603 Taraval at 16th Ave., SF. 681-2882.

■ **Baxter's** Daily, top 40 and variety. No cover Sun.-Wed. 601 Lakeside Landing Circle, Lakeside, 461-7022.

■ **California Dream Cafe** Fri.-Sat., rap and funk. 2041 Center, Berk. 843-9343. (Special Cajun and Zydeco night on Fri/8).

■ **Camelot** Fri.-Sat., top 40, no cover. 3231 Fillmore, SF. 567-4004.

■ **Caribbean Dance Center** Wed.-Sun., reggae, salsa, calypso and soca. No cover on Wed. 1408 Webster, Oakl. 835-4006.

■ **Cats** Daily, top 40. Women free on Fri. 601 Peter York, SF. 771-3332.

■ **Cesar's Latin Palace** Fri.-Sun., Latin. Fri.-Sat., dancing until 11 am. Sun. tea dances noon-5 pm, free for senior citizens. 3140 Mission, SF. 648-6611.

■ **City Nights** Wed., "The X"; Thurs., "Apollo"; soul and rap; Fri.-Sat., top 40. Sat., dancing until 2:30 am. Sun., "Dreamland"; gay and lesbian, 6:30 pm-4 am. 715 Harrison, SF. 546-7938.

■ **Club Bella Napoli** Wed.-Sun., urban top 40 and rap. 2330 Telegraph, Oakl. 893-5552.

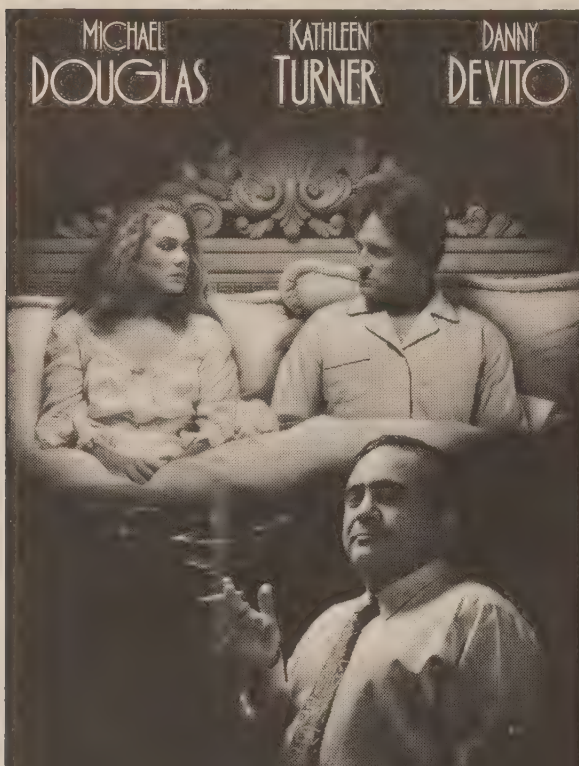
■ **Club 412** Sat., 11:15 pm-6 am. The Stone, 412 Broadway, SF. 391-8282.

■ **Club Metropolis** Wed., Motown; Thurs., "the Joint"; old school/Latin/hip-hop/rub-a-dub jams; Fri., funk; Sat., dance mix. No cover charge except Fri. and Sat. after 9 pm. 1484 Market, SF. 621-5001.

■ **Club Mirage** Fri.-Sat., top 40. 2 Kansas, SF. 431-9046.

■ **Coeur Samba** Fri., Afro-Caribbean beat, 5-11 pm. No cover before 9 pm. 1015 Folsom, SF. 626-2899.

■ **Covered Wagon Saloon** Mon., oldies and hip-hop; Tues.-Wed., hip-hop and funk; Thurs., "Krush Collision"; Fri., "Family



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THE WAR OF THE ROSES

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TWENTIETH-CENTURY-FOX PRESENTS A GRADIE FILMS PRODUCTION A DANNY DEVITO FILM
MICHAEL DOUGLAS KATHLEEN TURNER DANNY DEVITO THE WAR OF THE ROSES
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MICHAEL LEESON WARREN ADLER JAMES L. BROOKS ARNON MILCHAN
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STARTS FRIDAY, DECEMBER 8th

United Artists GALAXY Theatre Van Ness & Sutter • 474-8700	United Artists STONESTOWN 19th & Winston • 221-8182	United Artists the MOVIES 280 Metro Cir. Colma • 994-1065
Also Starts Friday, December 8th at This Premiere Bay Area Showcase		
EAST BAY Emeryville UNITED ARTISTS EMERY BAY Berkeley UNITED ARTISTS CINEMA Oakland ROCKRIDGE SHOWCASE Walnut Creek FESTIVAL CINEMA Martinez CONTRA COSTA Hayward UNITED ARTISTS CINEMA Fremont FREMONT HUB Pinole CENTURY 9 Alameda SOUTH-SHORE CINEMA Antioch METRO Dublin DUBLIN CINEMA	PENINSULA Burlingame HYATT 3 Redwood City UNITED ARTISTS CINEMA SAN JOSE San Jose CENTURY BERRYESSA San Jose CENTURY TOWN & COUNTRY Mountain View CENTURY 10 Morgan Hill GRANADA MARIN San Rafael REGENCY CINEMA	Union City UNION CITY D/I
NO PASSES OR COUPONS ACCEPTED		

Function: Loose Grooves of the '70s." 917 Folsom, SF. 974-1585.

■ **Crew** Sat., house music. Dancing until dawn. 520 Fourth St., SF. 978-CREW.

■ **Croll's Bar & Grill** Sat., dance mix. No cover charge. 1400 Webster, Alameda. 522-8439.

■ **Crystal Pistol** Thurs.-Sun., dance mix. 842 Valencia, SF. 695-7887.

■ **Das Klub** Wed.-Sun., funk and modern. Wed.-Thurs., dancing until 3 am; Fri.-Sat., dancing until 2:30 am. 1015 Folsom, SF. 626-2899.

■ **DNA Lounge** Nightly, alternative modern and funk. Dancing until 4 am. 375 11th St., SF. 626-1409.

■ **DV8** Wed.-Sat., progressive dance. Thurs., students free with ID, open until 3 am; Fri.-Sat., until 4 am. 540 Howard, SF. 777-1419.

■ **Ear** Wed., varied dance music. 842 Valencia, SF. 695-7887.

■ **El Rio** Fri., modern. No cover. 3158 Mission, SF. 282-3325.

■ **Endup** Thurs.-Sun., dance mix. 401 Sixth St., SF. 495-9550.

■ **Firehouse 7** Sun., rap, rock and reggae; Mon., roots reggae; Tues., "Two Timed Sound"; Wed., international mix; Thurs., post modern; Fri., dance mix; Sat., "Atomic Cafe." No cover charge. 3160 16th St., SF. 621-1617.

■ **Full Moon Saloon** Mon., funk; Tues., reggae. 1725 Haight, SF. 668-6190.

■ **The Hall** A nightclub dedicated to ballroom dancing. Fri., ballroom dancing; Sat., West Coast swing dancing; Wed., salsa and Latin dancing. Music begins at 9 pm. 827 Hyde near Bush, SF. 771-5600.

■ **Heartbeat** Every first and third Sat. of the month, 11 pm-midnight. African, reggae and contemporary; smoke-free. Alive & Well, Institute of Conscious Bodywork, 100 Shaw, San Anselmo. 258-0402.

■ **Holy Cow** Tues.-Sun., modern and progressive top 40. No cover charge. 1531 Folsom, SF. 621-6087.

■ **Hyena** Wed., eclectic rock, industrial and mixed dance music, with various live entertainment. Sixth St. and Harrison, SF. 864-2350.

■ **I-Beam** Tues., house and acid house music; Thurs., modern, students free with ID; Sat., "Erotic a-go-go"; Sun., gay tea dance from 5 pm. 1748 Haight, SF. 668-6023.

■ **Kesha's Inn** Mon.-Wed., Club Options: dance mix. No cover. 2618 San Pablo, Berk. 486-9157.

■ **Kennel Club** Fri., ethnic roots music; Thurs. and Sat., The Box: gay funk and soul; Sun., reggae and worldbeat; Mon., "Byte": New Beat, Hip-House and Industrial, with videos and sampling. 628 Divisadero, SF. 931-1914.

■ **La Terraza** Mon.-Fri., Marichis; Thurs.-Sun., North Mexican dance mix. No cover charge. 3472 Mission, SF. 285-1236.

■ **Le Montmartre** Fri.-Sat., Latin and salsa. 2125 Lombard, SF. 563-4618.

■ **Morty's** Wed., "Fuzz Club"; '50s and '60s music and videos. 1024 Kearny, SF. 986-MORT.

■ **Nightbreak** Fri., "All the Funk That's Fit to Pump"; Sun., funk and hip-hop; Mon., "Rockin' a Hard Place"; '70s rock; Tues., "Motherland"; funk and Hip House music. 1821 Haight, SF. 221-9008.

■ **Oasis** Wed., funk with Annie "Fingers" Singleton; Thurs., "Modern Classics" with Mark Hamilton; Fri., high energy dance mix with Page Hodel; Sat., "New Dawn"; new modern music. Fri.-Sat., dancing until 4 am. Wed.-Thurs., students free with ID. 11th St. and Folsom, SF. 621-8119.

■ **Oz** Nightly, top 40. Fri.-Sat., dancing until 2:30 am. No cover before 9:30 pm. Westin St. Francis, 335 Powell, SF. 397-7000.

■ **Palladium** Wed., top 40 and alternative dance; Thurs., modern; Fri., funk and soul; Sat., beat and urban funk; Sun., modern rock with videos. Wed.-Sun., until 6 am. 1031 Kearny, SF. 434-1308.

■ **Paradise Lounge** Mon., dance mix, guest DJs. No cover charge. 11th St. and Folsom, SF. 861-6906.

■ **Rawhide** Nightly, country and western. No cover charge. 280 Seventh St., SF. 621-1197.

■ **Rockin' Robin's** Nightly, music from the '50s and '60s. Sun.-Thurs., no cover. 1840 Haight, SF. 221-1960.

■ **Rockin' Robin's Downtown** Fri., '50s and '60s music. No cover charge. 133 Beale, SF. 543-1961.

■ **Studebaker's** Formerly Scooter's. Mon.-Sat., 1950s-1980s dance music. 22 Fourth St., SF. 777-0880.

■ **Silhouettes** Mon.-Wed. and Fri.-Sat., '50s and '60s rock and roll. Mon.-Wed., no cover. 155 Jefferson, SF. 673-1954.

■ **The Stud** Mon., funk; Wed., oldies; Tues., Thurs.-Sun., modern. Weekdays, no cover charge. 399 Ninth St., SF. 863-8623.

■ **Sugar Shack** Thurs., hip hop and house, with drag and fashion shows. 1015 Folsom near Sixth St., SF.

■ **Three Clicks Out** Tues.-Sun., soul. 555 E. Francisco, Suite 19, San Rafael. 454-3941.

■ **Touche** Sun., "Skirts": dance music for women; Thurs.-Sat., modern and top 40, dancing until 3 am. 300 De Haro, SF. 861-8990.

■ **Townsend** Thurs.-Sat., modern dance mix. Thurs., house music or special events.

Fri.-Sat., dancing until 4 am. 177 Townsend (at Third St.), SF. 974-6020.

■ **Trauma** Fri., alternative dance music. 842 Valencia near 20th St., SF. 695-7887.

■ **The Underground Club** Mon., "Wax Trax": industrial and techno; Tues., "Modern Metropolis"; Wed., "Mystery City," alternative music; Thurs., all request night; Fri., "Musik Zone," modern and alternative; Sat., "The Blitz Club," '60s-'80s alternative music. Tues.-Thurs., until 3 am; Fri.-Sat., until 9 am. 201 Ninth St., SF. 562-3466.

■ **Uptown Nite Klub** Thurs.-Sun., reggae, soulous, soca, calypso and African. Dancing until 3 am. 1803 Webster, Oaki. 832-8282.

■ **Windsurf Bar and Grill** Mon.-Sat., disco. 235 University, Berk. 845-7656.

■ **The X** Fri., modern. Fourth St. and Bryant, SF. 543-6246.

Folk/Country

A guide to acoustic, folk and country & western music at Bay Area theaters and clubs.

8/Friday

■ **The Chieftains** 8 pm, Marin Center, North San Pedro and Hwy. 101, San Rafael. 472-3500.

■ **Tommy Madden** 9 pm, The Abbey Tavern, 4100 Geary, SF. 221-7767.

■ **Deidre McCalla** 8 pm, Artemis Cafe, 1199 Valencia, SF. 821-0232.

■ **Mono Blanco** 7:30 pm, La Pena, 3105 Shattuck, Berk. 849-2568.

■ **John Santos** With Rafael Manriquez and Claudia Gomez. 8 pm, Freight & Salvage, 1111 Addison, Berk. 548-1761.

■ **Singer/Songwriter Showcase** Featuring Andrew Sano, Kellum Grey, the Bunji Jumpers, Liza Benford, Parabond and others. 9 pm, Pickwick Hotel, Fifth St. and Mission, SF. 421-7500.

9/Saturday

■ **Ad Vielle Que Pourra** 8 pm, Humanist Hall, 411 28th St., Oaki. 483-0904.

■ **Back Pages** 9 pm, Ireland's 32, 3920 Geary, SF. 386-6173.

■ **The Chieftains** 8 pm, Zellerbach Hall, UC Berkeley, near Telegraph and Bancroft, Berk. 642-9988.

■ **Darke County** 8 pm, Chel's 6th St. Rendezvous, 60 Sixth St., SF. 863-1221.

■ **The Genuine Diamelles** 8 pm, Cowell Theater, Pier 2, Fort Mason Center, Buchanan at Marina, SF. 552-3656.

■ **Grand Alligator Ball** Featuring Those Darned Accordionists, The Movie Stars, California Cajun Orchestra and Wall of Gumbo. 8 pm, Jack London Club, 1300 East Eighth St., Oaki. 653-4213.

■ **Pat Hamilton** 9 pm, The Abbey Tavern, 4100 Geary, SF. 221-7767.

■ **Ed Haynes** With Flophouse. 10 pm, Hotel Utah, 500 Fourth St. (at Bryant), SF. 421-8308.

■ **Linda Hirshhorn & Medna Usta** 8 pm, Freight & Salvage, 1111 Addison, Berk. 548-1761.

■ **Oak, Ash & Thorn** 9 pm, Domaine Chandon, California Drive off Hwy. 29, Yountville. (707) 944-2280.

■ **Reilly & Maloney** 8 pm, San Geronimo Cultural Center, 6350 Sir Francis Drake, San Geronimo. 488-9385.

10/Sunday

■ **Chris Cavacas & Chuck Prophet** With Pat Thomas, J.C. Hopkins and others. 4 pm, Spaghetti Western (formerly Acappellasi), 576 Haight near Steiner, SF. 864-8461.

■ **Guy Clark** With Robert Earle Keen Jr. 8 pm, Great American Music Hall, 859 O'Farrell, SF. 885-0750.

■ **8 Misbehavin'** 8 pm, Freight & Salvage, 1111 Addison, Berk. 548-1761.

■ **El Kabong** 10 pm, Hotel Utah, 500 Fourth St. (at Bryant), SF. 421-8308.

■ **Red Grammer** A Kidshows program. 11 am, Julia Morgan Theatre, 2640 College, Berk. 527-4977.

■ **Pat Hamilton** 7 pm, The Abbey Tavern, 4100 Geary, SF. 221-7767.

■ **Irish Music Session** 9:30 pm, The Plough and Stars, 116 Clement, SF. 751-1122.

■ **Gary Lapow & David Jack** A Kidshows program. 2:30 and 3:30 pm, Noe Valley Ministry, 1021 Sanchez, SF. 647-2272.

■ **Liaftaymanta** 2 pm, Young People's Room, Central Library, 2090 Kiltredge, Berk. 644-6783.

■ **Mild Colonial Boys** 11 pm, Decatur Street, 441 Clement, SF. 221-9538.

■ **Derrick O'Neill & Tim Harrington** 9:30 pm, Shannon Arms, 915 Taraval, SF. 665-1223.

■ **Open Mike** Hosted by Del Rivers. Signups at 11 pm, Starry Plough, 3101 Shattuck, Berk. 641-2082.

■ **Eric Park** SF Vegetarian Society potluck dinner. 3:30 pm, Building C, room 370, Fort Mason Center, Buchanan at Marina, SF.

775-6874.

■ **Pat Smith** 9 pm, Ireland's 32, 3920 Geary, SF. 386-6173.

■ **Lisa Torres & Carlos Berrios** 10:30 am-1:30 pm, The Cantina, 4239 Park, Oaki. 482-3663.

11/Monday

■ **Bluegrass Jam Night** 9 pm, Paul's Saloon, 3251 Scott, SF. 922-2456.

■ **Irish Music Session** Dance lessons at 7 pm; traditional music session, hosted by Lelf Sorbye, at 9 pm, Starry Plough, 3101 Shattuck, Berk. 841-2082.

■ **John McCormick** 9:30 pm, The Plough and Stars, 116 Clement, SF. 751-1122.

■ **Yiddish Folk Chorus** Chanukah concert. 11:30 am, Berkeley Richmond Jewish Community Center, 1414 Walnut, Berk. 848-0237.

12/Tuesday

■ **Circle Arts** Open mike night. 10 pm, The Albion, 3139 16th St., SF. 552-8558.

■ **Skip Henderson** 8:30 pm, Pier 23 Cafe, The Embarcadero, SF. 362-5125.

■ **Cedro Matyola** With dancers Gina Pastora and Iris Molina. 8:30 pm, Cafe Mar-mara, 1730 Shattuck, Berk. 644-1985.

■ **Open Mike** Signups at 7:30 pm, music at 8 pm, Freight & Salvage, 1111 Addison, Berk. 548-1761.

■ **Jose Luis Orozco** 3:30 pm, West Branch Library, 1125 University, Berk. 644-6870.

13/Wednesday

■ **The Five Year Plan** 10 pm, Paradise Lounge, 11th St. and Folsom, SF. 861-6906.

■ **Pat Hamilton** 9 pm, Ireland's 32, 3920 Geary, SF. 386-6173.

■ **Carolyn Jayne** 9:30 pm, John Barleycorn, 1415 Larkin, SF. 771-1620.

■ **Mike Marshall & Darol Anger** 8 pm, Freight & Salvage, 1111 Addison, Berk. 548-1761.

■ **Sinfu Doin's** 11 pm, Above Paradise, 308 11th St. (at Folsom), SF. 861-6906.

■ **Dimitri Valkanis** 8:30 pm, Cafe Mar-mara, 1730 Shattuck, Berk. 644-1985.

14/Thursday

■ **Kevin Brennan & Mark Stein** 9:30 pm, Rocky Sullivan's Bar & Grill, 4737 Geary, SF. 386-0909.

■ **Common Threads** 8:30 pm, Caffe Nuvo, 556 San Anselmo Ave., San Anselmo. 454-4530.

■ **Christy Delaney** 9 pm, The Abbey Tavern, 4100 Geary, SF. 221-7767. (Also Fri/16-Sat/17.)

■ **Bob Glynn** 9 pm, Ireland's 32, 3920 Geary, SF. 386-6173.

■ **Open Mike** 8 pm, La Val's Subterranean, 1834 Euclid, Berk. 843-5617.

■ **Tammy & the Americans** 8 pm, Freight & Salvage, 1111 Addison, Berk. 548-1761.

Jazz

A guide to live jazz at local clubs and theaters.

8/Friday

■ **Roger Bearde** 7 pm, Pasand Lounge, 1875 Union, SF. 922-4498. (Also Sat/9.)

■ **Jim Burke & Joe McKinley** 8:30 pm, Washington Square Bar & Grill, 1707 Powell, SF. 982-8123.

■ **Stacey Burke** Mon.-Sat. at 5:30 and 9:30 pm, Cirque Room, Fairmont Hotel, California and Mason, SF. 772-5163.

■ **William D. Burton** Jazz/poetry fusion. 10 pm, The Albion, 3139 16th St., SF. 552-8558.

■ **Joyce Cooling Trio** 6 pm, Lascaux, 248 Sutter, SF. 391-1555.

■ **Leomie Gray** 8 pm, L'Entrecote de Paris, 2032 Union, SF. 931-5006. (Also Sat/9 and Wed/13-Thurs/14.)

■ **Judy Hall** Tues.-Sat., 5:30-11:30 pm, Holiday Inn at Fisherman's Wharf, 1300 Columbus, SF. 771-9000.

■ **Dick Hindman** 8 pm, Le Piano Zinc, 708 14th St., SF. 431-5266. (Also Sat/9.)

■ **Jackie Ivory Quartet** 9 pm, Jack's Bar, 1601 Fillmore, SF. 567-3227. (Also Sat/9-Sun/10.)

■ **Ahmad Jamal** 9 and 11 pm, Yoshi's, 6030 Claremont, Oaki. 652-9200. (Also Sat/9.)

■ **Patricia Jayne & Ensemble** 9 pm, New Delhi Restaurant, 160 Ellis, SF. 397-8470.

■ **Latin All-Stars** 9 pm, Cesar's Latin Palace, 3140 Mission, SF. 648-6611. (Also Sat/9 at 9 pm, and Sun/10 and Thurs/14 at 8 pm.)

■ **John Marabuto** 5-8 pm, Kimball's East, 5800 Shellmound, Emeryville. 658-2555.

continued next page

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KKHI Concerts Grand A WEEKLY CLASSICAL CALENDAR

FRIDAY, DEC. 8

- **WINIFRED BAKER CHORALE** Sally Taylor directs the chamber singers. 2:30 pm, California Palace of the Legion of Honor, 34th Ave. at Clement. SF. 750-3614.
- **CHAMPAGNE GALA** The Lamplighters perform *The Ballad of Butterflies*. 8:30 pm, Presentation Theater, 2350 Turk, SF. 752-7755. (Also Sat/9 and Sun/10).
- **CHURCH CHOIR** The St. Ignatius Church Choir performs. 8 pm, St. Ignatius Church, Fulton at Parker. SF. 666-0123.
- **FREE FAMILY MUSICAL** The SF Children's Choir performs Anderson's *The Little Matchgirl*. 7 pm, Community Music Center, 344 Capp. SF. 647-6015. (Also Sat/9.)
- **HUBERT KAPPEL** The D'Addario Foundation for the Performing Arts presents German guitarist Hubert Kappel. 8 pm, Green Room, War Memorial Building, Van Ness at McAllister. SF. 729-1203.
- **MESSIAH SING** The UC Berkeley Symphony invites East Bay residents to sing Handel's most popular piece. 7:30 pm, Hertz Hall, UC Berkeley. Near Bancroft at College, Berk. 642-2686.
- **MULTIMEDIA PERFORMANCE** The Bayview Opera House celebrates its centennial with a performance of *Wild Gardens of the Loup Garou*. 8 pm, 4705 Third, SF. 824-0368. (Also Sat/9.)
- **RENAISSANCE CHRISTMAS MUSIC** The SF Bach Choir performs the music of Michael Praetorius. 8 pm, St. Paulus Lutheran Church, Gough at Eddy, SF. 931-4529. (Also Dec. 9).
- **SF OPERA** The opera performs *Lohegrin*. 8 pm, War Memorial Opera House, Van Ness at Grove. SF. 864-3330.
- **SFSU CONCERT CHOIR** The choir performs *Poulenc Gloria* and works by Monteverdi, Luboff and others. 8 pm, First Congregational Church, Post at Mason, SF.
- **SF SYMPHONY** The symphony presents a concert. 8:30 pm, Davies Symphony Hall, Van Ness at Grove, SF. 431-5400. (Also Sat/9 and Wed/13).

SATURDAY, DEC. 9

- **'A SATURDAY NIGHT IN THE 20TH CENTURY'** A program of contemporary instrumental chamber music. 8:30 pm, Footwork, 3221 22nd St., SF. 824-5044.
- **BAY AREA YOUTH OPERA** The opera offers four performances of Ahlstrom's *The Bishop's Horse*. 3 and 4:30 pm, Mission Cultural Center, 2868 Mission, SF. 431-2027. (Also Sun/10).
- **BERKELEY HARMONIA CHORUS AND ORCHESTRA** In the Christmas Concert, the group performs works by Beethoven, Bach and Byrd. 8 pm, St. Joseph the Worker, Addison at Jefferson. SF. 524-6692.
- **CAROLS IN THE CAVES** David Auerbach leads carol singing to rare instruments in winery caves. 5:30 and 8:30 pm, Buena Vista Winery, 18000 Old Winery Road, Sonoma. 938-1266.
- **CHAMPAGNE GALA** See Fri/8.
- **CONCERT FOR THE HOMELESS** The Lutheran Church provides instrumental and choral music by Charpentier, Haydn and Corelli to benefit the homeless of Berkeley. 8 pm, Shepherd of the Hills Lutheran Church, 401 Grizzly, Berk.
- **FREE FAMILY MUSICAL** See Fri/9.
- **MULTIMEDIA PERFORMANCE** See Fri/8.
- **SACRED AND PROFANE** The chamber chorus presents its annual Christmas concert. 8 pm, St. Peter's Episcopal Church, Lawton at Broadway, Oakland. 540-7318.
- **RENAISSANCE CHRISTMAS MUSIC** See Fri/8.
- **SF CHORAL SOCIETY** The 140-voice group, directed by Adrian G. Horn, performs Mozart's *Grand Mass* and Bach's *Magnificat*. 8 pm, First Congregational Church, Post at Mason, SF. 566-8096.
- **SF OPERA** The opera presents *Madama Butterfly* at 1 pm and *Orlando Furioso* at 8 pm, War Memorial Opera House, Van Ness at Grove. SF. 864-3330.
- **SF SYMPHONY** See Fri/8.
- **RUDY TAPIRO AND FRIENDS** The group performs works by Debussy, Elser, Wilder and Gershwin. 8 pm, The Coffee Mill, 3363 Grand, Oakland. 465-3236.

SUNDAY, DEC. 10

- **ANNUAL CHRISTMAS CONCERT** The Bay Area Lutheran Church performs works by Bach, Dostler, Britten and others. 3 pm, St. Paulus Lutheran Church, Gough at Eddy, SF. 751-3090.
- **A NOVEL NOEL** Director Robert Geary leads the SF Chamber Singers in a performance of works by Gabrieli, Byrd, Garcia, Poulenc and others. 2 pm, Gould Theater, California Palace of the Legion of Honor, 34th Ave. at Clement, SF. 750-3624.

- **ARTEA CHAMBER ORCHESTRA** The baroque Christmas concert features works by Vivaldi, Lully, Mandel, Bach and Corelli. 4 pm, Green Room, War Memorial Building, Van Ness at McAllister. SF. 824-1234.
- **BAY AREA YOUTH OPERA** See Sat/9.
- **CATHEDRAL CHOIR CHRISTMAS CONCERT** The Choir of Men and Boys sings traditional and new carols. 4 pm, Grace Cathedral, 1051 Taylor, SF.
- **CHAMPAGNE GALA** 2:30 pm. See Fri/8.
- **CHRISTMAS MUSIC OF MANY STYLES** The Women's Chamber and Community Chorus performs Christmas music. 4 pm, First Congregational Church, Post at Mason, SF. 566-8096.
- **EARTHQUAKE BENEFIT** Members of the Music Teachers' Association perform. 1:30 pm, Jewish Community Center of San Francisco, 3200 California, SF. 346-6040.
- **FREE ORCHESTRA CONCERT** The Community Center Orchestra, conducted by Urs Leonhardt Steiner, performs works by Handel, Scarlatti and Mozart. 4 pm, 544 Capp. SF. 647-6015.
- **HEIFETZ VIOLIN COMPETITION** Students compete for the chance to give a recital on Jascha Heifetz's violin. 1 pm, Hellman Hall, SF Conservatory of Music, 19th Ave. at Ortega, SF. 753-0153.
- **PROMETHEUS SYMPHONY ORCHESTRA** Jonathon Khuner directs the orchestra in its first concert of the season. Armstrong College upstairs auditorium, 2222 Harold Way, Berk. 652-3287.
- **RAPHAEL HOUSE CHORALE** The chorale performs Charpentier's *The Midnight Mass* and other Christmas selections to benefit the homeless. 4 pm, St. Peter and Paul's Church, 9980 Hwy. 9, Ben Lomond. 474-4621.
- **SF CENTRE SING-ALONG** SF City Fund, or Music in Schools Today, brings Bay Area singers together with the Portal Philharmonic and the Calvary Presbyterian Church Choir to sing the *Messiah*. 3 pm at the base of the escalator, SF Centre, Market at Powell, SF. 771-9072.
- **SF CONTEMPORARY MUSIC PLAYERS** James Tenney performs *Three Pieces for Drum Quartet*. Noon, 2 and 4 pm, SF Museum of Modern Art, 401 Van Ness, SF. 863-8800.
- **SF OPERA** The opera performs *Die Frau Ohne Schatten* at 1:30 pm, War Memorial Opera House, Van Ness at Grove, SF. 864-3330.
- **JULIAN WHITE** A recital of works by Chopin, Liszt and Schumann. 4 pm, Maybeck Recital Hall, 1537 Euclid, Berk. 848-3228.

TUESDAY, DEC. 12

- **ACCOMPANYING DEPARTMENT RECITAL** Timothy Bach directs the Accompanying Department in a vocal and piano performance. 8 pm, Hellman Hall, SF Conservatory of Music, 19th Ave. at Ortega, SF. 753-0153.
- **EARPLAY ENSEMBLE** The ensemble premieres works by John Thow, Mark Winges, Noyes Barthelemy and David Evan Jones. 8 pm, Cowell Theater, Pier 2, Fort Mason Center, Buchanan at Marina, SF. 540-1088.
- **NOONTIME CONCERTS** The Modern Arts Trio, pianist Mary Fleming, violinist Jenny Amador and cellist Miriam Perkoff, performs. 12:30 pm, Old St. Mary's Church, 660 California, SF. 255-9410.
- **OPERA NIGHTS** Soprano Katya Roemer performs. 6:45 pm, Ristorante Venezia, 1902 University, Berk. 644-3093.
- **SFSU HOLIDAY CONCERT** The University Concert Choir, Chorus and Symphony present a Christmas concert. 8 pm, McKenna Theatre, Creative Arts Building, SFSU, 1600 Holloway, SF. 338-2467.

WEDNESDAY, DEC. 13

- **SF SYMPHONY** See Fri/8.
- **STRING CHAMBER MUSIC ENSEMBLES** The Crimson Quartet and other ensembles perform a variety of works. 8 pm, Hellman Hall, SF Conservatory of Music, 19th Ave. at Ortega, SF. 753-0153.

THURSDAY, DEC. 14

- **HOLIDAY CONCERT** Golden Gate Performing Arts presents the San Francisco Gay Mens Chorus Holiday Concert. 8 pm, Herbst Theatre, Van Ness at McAllister, SF. 552-3656.
- **PERFORMANCES AT SIX** The Panormo Trio performs Baroque and classical music by Corelli, Vivaldi and de Fossa on period instruments. 6 pm, Cultured Salad Restaurant, lobby level, 3 Embarcadero Center, SF. 398-6449.

The KKHI AM/FM Top 40 List

- The National Top 40 Countdown
1. BEETHOVEN: Symphony No. 9 ("Choral")
—all clues vote; it is No. 111
 2. VIVALDI: *The Four Seasons*
 3. MOZART: *Eine Kleine Nachtmusik*
 4. BEETHOVEN: Piano Concerto No. 5 in E-flat ("Emperor")
 5. BEETHOVEN: Symphony No. 6 in F ("Pastoral")
 6. RACHMANINOV: Piano Concerto No. 2, Op. 18
 7. TCHAIKOVSKY: 1812 Overture
 8. BEETHOVEN: Sonata No. 14 in C-sharp, Op. 27 No. 2 ("Moonlight")
 9. BACH: *Six Brandenburg Concerti* (BWV 1046/51)
 10. DVORAK: Symphony No. 9 in E Minor ("New World")
 11. BRAHMS: Symphony No. 4 in E minor, Op. 98
 12. MOZART: Piano Concerto No. 21 ("Elvira Madigan")
 13. BARBER: *Adagio for Strings*
 14. ROSSINI: *William Tell Overture*
 15. TCHAIKOVSKY: Piano Concerto No. 1
 16. MOZART: Symphony No. 40
 17. PACHBEL: *Canon in D*
 18. SMETANA: *The Moldau*
 19. STRAUSS: *The Beautiful Blue Danube Waltz*
 20. GERSHWIN: *Rhapsody in Blue*
 21. RACHMANINOV: *Rhapsody on a Theme of Paganini*
 22. DEBUSSY: *Prelude to the Afternoon of a Faun*
 23. TCHAIKOVSKY: Selections from *Swan Lake*
 24. BEETHOVEN: Symphony No. 3 ("Eroica")
 25. MOZART: Piano Concerto No. 23
 26. J.S. BACH: *Tocatta and Fugue in D*
 27. RAVEL: *Boles*
 28. MUSSORGSKY: *Pictures at an Exhibition*
 29. HANDEL: *Water Music Suites*
 30. CHOPIN: *Waltzes*
 31. PROKOFIEV: Selections from *Romeo and Juliet*
 32. BEETHOVEN: Piano Concerto No. 4
 33. DEBUSSY: Overture to "The Magic Flute"
 34. BERLIOZ: *Symphonic Fantastique*
 35. CHOPIN: *Etudes*
 36. MAHLER: Symphony No. 5
 37. BEETHOVEN: Symphony No. 7 in A Major, Op. 92
 38. RODRIGO: *Concierto de Aranjuez*
 39. SAINT-SAENS: Piano Concerto No. 2

KKHI Program Highlights

FRIDAY, DECEMBER 8

8 PM ST. LOUIS SYMPHONY ORCHESTRA: ROEMER: Lions. MOZART: Piano Concerto #26 in D, "Coronation" (John Browning). MUSSORGSKY/RAVEL: *Pictures at an Exhibition*. Kirk Muspratt, conductor.

SATURDAY, DECEMBER 9

10:30 AM NEW YORK METROPOLITAN OPERA: Strauss, R. DIE FRAU OHNE SCHATTEN, with Johanna Meier, Janis Martin, Helga Demesch, Robert Schunk, Bern Weikl, Franz Mazura. Christof Perick, conductor.

10 PM DETROIT SYMPHONY ORCHESTRA: LECLAIR: Violin Concerto in C, opus 10 in #5. BOLCOM: Orpheus Serenade. HARTKE: Pacific Rim. MOZART: Symphony #34 in C, K.338. Joseph Silverstein, violin/conductor.

SUNDAY, DECEMBER 10

9 AM ST. PAUL SUNDAY MORNING: SCHUMANN: 5 Stucke Im Volksten, opus 102. WEBER: Zwei Stucke; 3 Little Piece, opus 11. DEBUSSY: Sonata #1 in D for Cello & Piano. CARTER: Sonata for Cello & Piano. Joel Kresnick, cello; Gilbert Kalish, piano.

1 PM SAN FRANCISCO SYMPHONY ENCORE BROADCASTS: BERIO: *Four Kingdoms*. BERI: *Lord of the Dance*. GOEHRE: "... in real time". KNUSSEN: Variations, opus 24. PICKER: Three Pieces for Piano. SHENG: My Song. STREET: Romanza. TAKEMITSU: Low Vex Clo II. HENZE: Piece for Peter.

7 PM OPERETTA HOUR: Lehár: PAGANINI with Rudolf Schock, Margit Schramm, Liselotte Schmidt, Dorothea Chryst. Berlin Symphony/Robert Stolz, conductor.

8 PM GREAT FESTIVALS: HAYDN: Symphony #88 in G. MOZART: Concerto for Piano & Orchestra #27 in B. K.95 (Christian Zacharias). SCHUMANN: Symphony #4 in D, opus 120. Radio Symphony Orchestra of Berlin/Jiri Kout.

MONDAY, DECEMBER 11

8 PM CLEVELAND ORCHESTRA: POULENC: *Aubade*, for Piano & 18 Instruments (Joella Johns). FRANCK: "Les Djinns", d'INDY: Symphony #2 in B-flat, opus 57. Lorin Maazel, conductor.

TUESDAY, DECEMBER 12

9 PM SAN FRANCISCO SYMPHONY: ROSSINI: Overture to WILLIAM TELL. MENDELSSOHN: Symphony #4 in A, "Italian". NIELSEN: Symphony #3 "Espansiva". Herbert Blomstedt, conductor.

WEDNESDAY, DECEMBER 13

8 PM CHICAGO SYMPHONY ORCHESTRA: BERLIOZ: Roman Carnival Overture. BIZET: Symphony in C. FAURE: "Pelleas et Melisande" Suite. RAVEL: "Daphnis et Chloe" Suite. Kenneth Jean, conductor.

THURSDAY, DECEMBER 14

8 PM PHILADELPHIA ORCHESTRA: CARLSON: Rhapsody for Orchestra. CHOPIN: Piano Concerto #1 in E, opus 11 (Laura de Fusco). THOMSON: Symphony on a Hymn Tune. COPLAND: El Salon Mexico. William Smith, conductor.

The Classic Stations
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continued from previous page

- **Peter Mintun** Fri-Sat. at 8 pm and Wed-Thurs. at 7 pm, Mason's Restaurant, Fairmont Hotel, California and Mason, SF. 392-0113.
- **Andy Narell Group** 8:30 pm, Great American Music Hall, 859 O'Farrell, SF. 885-0750.
- **Houston Person & Etta Jones** 9 and 11 pm, Kimball's, 300 Grove, SF. 861-5555. (Also Sat/9.)
- **Hans Christian Reumusschussel** 8 pm, Buffet Flat Bookstore, 307 Cortland, SF. 641-8247.
- **Eddie 'Lightfingers' Rosero** 5-8 pm, Bajone's, 1062 Valencia, SF. 282-2522.
- **Fred Rothberg** 8:30 pm, California Cafe, 50 Broadway at the Embarcadero, SF. 433-4400.
- **Ricardo Scales Ensemble** 2 am-5 am, Sunshine Pub, Mitoya Restaurant, Japan Center, 1855 Post, SF. 563-2156. (Also Sat/9.)
- **Dred Scott Trio** 9 pm, Club New Yorker, 338 East 18th St., Oakland. (Also Sun/10, 6-10 pm.)
- **Tommy Smith** 5 pm, L'Entrecote de Paris, 230 California, SF. 433-4000.
- **Viva Brasil** 9 pm, Bahia Tropical, 1600 Market, SF. 861-8657.
- **Don Washington** 9 pm, Sunshine Pub, Mitoya Restaurant, Japan Center, 1855 Post, SF. 563-2156. (Also Sat/9.)
- **Bishop Norman Williams Quintet** 8 pm, Templebar Restaurant, One Tillman Place, Grant near Post, SF. 362-6661.

9/Saturday

- **Banda Carioca** 9 pm, Bahia Tropical, 1600 Market, SF. 861-8657.
- **Roger Bearde** See Fri/8.
- **Lamar Chase Band** 8 pm, Templebar Restaurant, One Tillman Place, Grant near Post, SF. 362-6661.
- **Cash Farrar & Judy Hall** Sat-Sun., 11 am-2 pm, Regina's, Regis Hotel, Geary and Taylor, SF. 885-1661.
- **Mike Guzman** 6 pm, California Cafe, 50 Broadway at the Embarcadero, SF. 433-4400.
- **Dick Hadlock** 8:30 pm, Washington Square Bar & Grill, 1707 Powell, SF. 982-8123.
- **Dick Hindman** See Fri/8.
- **Hiroshima** 8 pm, Circle Star Center, 1717 Industrial Way, San Carlos. 366-7100.
- **Jackie Ivory Quartet** See Fri/8.
- **Ahmad Jamal** See Fri/8.
- **Latin All-Stars** See Fri/8.
- **Pennsylvania Mahoney & her Safe Sextet** 9:30 pm, Blue Lamp, 561 Geary, SF. 885-1464.
- **Pandit Pran Nath** With Terry Riley, Shabda Khan and Dana Shastri. 8:30 and 10 pm, Concepts Cultural Gallery, 480 Third St., Oakland. 763-0682.
- **Flip Nunez Trio** 6 pm, Lascaux, 248 Sutter, SF. 391-1555.
- **Sapphron Obois & Band** 9:20 pm, Amadeus Cafe, 20 Main Street, Tiburon. 435-3966.
- **Houston Person & Etta Jones** See Fri/8.
- **Rabbi Blues** With Corey Fischer and Naomi Newman. 8:15 pm, Noyes Valley Ministry, 1021 Sanchez, SF. 647-2272.
- **Dred Scott Trio** 9 pm, New Delhi Restaurant, 160 Ellis, SF. 397-8470.
- **Synthesis** 10 pm, Bajone's, 1062 Valencia, SF. 282-2522.
- **Stanley Turrentine** 8:30 and 11 pm, Great American Music Hall, 859 O'Farrell, SF. 885-0750.
- **Don Washington** See Fri/8.

10/Sunday

- **The After the End of the World Core-tet** 6-9 pm, The Albion, 3139 16th St., SF. 552-8558.
- **Derek Bailey & Jin Hi Kim** 8 and 10 pm, Concepts Cultural Gallery, 480 Third St., Oakland. 763-0682.
- **Roger Bearde** See Fri/8.
- **Jorge Carioca & Friends** 9 pm, Bahia Tropical, 1600 Market, SF. 861-8657.
- **Richie Cole's Alto Madness** With Bruce Forman, Dick Whittington and others. Boaring at 12:30 pm, Red and White Fleet, Pier 41, off Embarcadero, SF. 547-2388.
- **El Salsa Express** 7 pm, SF Dance Hall, 827 Hyde near Bush, SF. 771-5600.
- **Grupo de Capoeira Besouro** 6 pm, Caribe Dance Center, 2424 Webster, Oakland. 835-4006.
- **Jackie Ivory Quartet** See Fri/8.
- **Jazz Jam** With Herb Gibson and Bishop Norman Williams. 8 pm, Rasselas, California and Divisadero, SF. 567-5010.
- **Jazz Jam** Hosted by Joan Shaff. 2-5 pm, New Delhi Restaurant, 160 Ellis, SF. 397-8470.
- **The Jesters** 8 pm, Yoshi's, 6030 Claremont, Oakland. 652-9200.
- **Latin All-Stars** See Fri/8.
- **Mike Lipskin & Ben Miller** 7:30 pm, Washington Square Bar & Grill, 1707

CRITIC'S CHOICE/Movies

Apartment Zero

The critics for the daily papers blasted this one from two different directions, but if you could trust the dailies you wouldn't need the Bay Guardian. Martin Donovan's camp noir thriller, packed with laughs for film buffs, certainly isn't for every taste; but those of us who like it like it a lot. Hart Bochner plays an American mercenary who worked for the Argentine death squads but can't stop killing now that their reign of terror has ended. He moves into a multinational apartment house with Colin Firth, a repressed homosexual who runs a failing repertory movie theater in Buenos Aires. Bochner fulfills everyone's fantasies at home while taking care of his own outside. Firth is fond of saying, "We're all entitled to one or two hundred eccentricities." *Apartment Zero* meets its quota, and makes the most of it.

— Steve Warren

■ *Apartment Zero*. Daily at 2, 4:30, 7 and 9:25 pm at the Clay Theatre, Fillmore near Clay, SF. 346-1123.



Powell, SF. 982-8123.

■ **Mark Levine** 5-8 pm, Kimball's East, 5800 Shellmound, Emeryville. 658-2555.

■ **Joe Mattox** 7 pm, Pasand Lounge, 1875 Union, SF. 922-4498.

■ **John Nadeau** See Tues/12.

■ **Lisa Torres Trio** 9:30 pm, Fourth Street Tavern, 711 Fourth St., San Rafael. 454-4044.

■ **Viva Brasil** 9 pm, Bahia Tropical, 1600 Market, SF. 861-8657.

■ **Larry Vuckovich** See Sun/10.

■ **Faith Winthrop** With Gus Gustavson. See Sun/10.

Rock

A guide to this week's shows in rock, reggae, R&B, blues, international and other pop music, including performances at central Bay Area nightclubs.

8/Friday

■ **Brazen Hussy Live Jam** 2 am-5 am, That's Ritch, 330 Ritch (near Brannan and Third St.), SF. 896-1988. (Also Sat/9.)

■ **B.B. Brece** 3:30 pm, Lou's Pier 47, 300 Jefferson, SF. 771-0377.

■ **Albert Collins & the Icebreakers** 8 and 11 pm, Kimball's East, 5800 Shellmound, Emeryville. 658-2555. (Also Sat/9 at 9 and 11 pm and Sun/10 at 7 and 9 pm.)

■ **Mark Cooper & Al Guzman** 8:30 pm, Caffe Nuvo, 556 San Anselmo Ave., San Anselmo. 454-4530.

■ **Corrupted Morals** Record release party, with Green Day and Crummy Musicians. 8 pm, Gilman Street, 924 Gilman, Berk. 525-9926.

■ **Crosscut** 9:30 pm, Lost and Found Saloon, 1353 Grant, SF. 397-3751. (Also Sat/9-Sun/10.)

■ **Eugene & the Bluejeans** 9:30 pm, Fourth Street Tavern, 711 Fourth St., San Rafael. 454-4044.

■ **First Memory** 8 pm, Chel's 6th St. Rendezvous, 60 Sixth St., SF. 863-1221.

■ **Lloyd Gregory & Friends** 9 pm, Your Place Too, 5319 Martin Luther King Jr. Way, Oakl. 65-BLUES.

■ **Half Idiot/Half Ocean** 9:30 pm, Blue Lamp, 561 Geary, SF. 885-1464.

■ **Doug Hamblin & Annie Stocking Band** 9:30 pm, El's Mile High Club, 3629 Martin Luther King Jr., Oakl. 655-6661.

■ **Happy Trails** 9:30 pm, Starry Plough, 3101 Shattuck, Berk. 841-2052.

■ **Dana Hubbard Band** 9:30 pm, Pat O'Shea's Mad Hatter, Geary and Third Ave., SF. 752-3148.

■ **Chris Isaak** With Buck Naked & the Bare Bottom Boys. 10:30 pm, I Beam, 1748 Haight, SF. 668-6023.

■ **Gladys Knight** With David Peatson. 11 pm, Circle Star Center, 1717 Industrial Way, San Carlos. 366-7100.

■ **Vicki Lee & the Convertibles** 9:30 pm, 19 Broadway, Fairfax. 459-1091.

■ **David Lindley & El Rayo-X** 8:30 pm, The Catalyst, 1011 Pacific, Santa Cruz. (408) 423-1336. (Also Sat/9.)

■ **J.J. Malone** 9:30 pm, Full Moon Saloon, 1725 Haight, SF. 668-6190.

■ **Hank Maninger & Friends** 8 pm, Above Paradise, 308 11th St. (at Folsom), SF. 861-6906.

■ **Randy Nichols** Tues.-Sat. at 9:30 pm, Maxwell's Restaurant, 900 North Point, SF. 441-4140.

■ **Buddy Owen** 9 pm, Lou's Pier 47, 300 Jefferson, SF. 771-0377.

■ **Project One** 9:30 pm, Bajone's, 1062 Valencia, SF. 282-2522.

■ **Roy Rogers & Norton Buffalo** 9 pm, Larry Blake's, 2367 Telegraph, Berk. 848-0888.

■ **Roomful of Blues** With Lee Oskar. 9 pm, Slim's, 333 11th St., SF. 621-3330. (Also Sat/9.)

■ **The Sextants** With Idiot Savant and Laughter in the Rafter. 9:30 pm, Morty's, 1024 Kearny, SF. 986-MORT.

■ **Michelle Sheller** 5-7 pm, Bouncer's Bar, 64 Townsend, SF. 397-2480.

■ **Shiloh** With Sign In and Knowbody Famous. 9:30 pm, New George's, 842 Fourth St., San Rafael. 457-1515.

■ **Mark Stanley** 9 pm, New Tarr & Feathers, 2140 Union, SF. 563-2612.

■ **Stuntcock** With Gargoyles. 10:30 pm, Chatterbox, 853 Valencia, SF. 821-1891.

■ **Talent Showcase** Every Thurs.-Sat., for music, poetry, films, comedy and performance. Signups at 7 pm, show at 8 pm, Stan's Bar, 1401 Valencia at 25th St., SF. 826-3600.

■ **Ron Thompson** 9:30 pm, The Saloon, 1232 Grant, SF. 989-7666.

■ **The Tide** With Chambre, Sheetrok and Sweet Hues. 9 pm, The Stone, 412 Broadway, SF. 391-8282.

■ **Tragic Mulatto** With Spiderbaby and Glorious Cillitrious. 8:30 pm, Victoria Theatre, 2961 16th St., SF. 863-7576.

■ **Undercover SKA** 9 pm, Ireland's 32, 3920 Geary, SF. 386-6173.

continued next page

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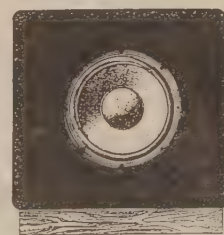
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continued from previous page

- **Waterfront Blues Band** 9 pm, Bouncer's Bar, 64 Townsend, SF. 397-2480.
- **Patrick Winningham** With Sid Griffin & the Coal Porters, 10 pm, Hotel Utah, 500 Fourth St. (at Bryant), SF. 421-8308.
- **Steve Yerkey** With the Chuck Prophet Band, 10 pm, Paradise Lounge, 11th St. and Folsom, SF. 861-6906.
- **The Zeros** With Kristine, Dorian Grey and Prior Engagement, 8:30 pm, Omni, Shattuck at 48th St., Oakl. 547-7655.

9/Saturday

- **The Agony Aunts** With Form Over Function, 8 pm, 509 Cultural Center, 509 Ellis, SF. 346-1308.
- **Stu Blank** 3:30 pm, Lou's Pier 47, 300 Jefferson, SF. 771-0377.
- **Melvin Bolden & the Fabulous Phoxx Band** 9 pm, Your Place Too, 5319 Martin Luther King Jr. Way, Oakl. 65-BLUES.
- **Brazen Hussy Live Jam** See Fri/8.
- **Bug With Split and Fungo Mungo** 8:30 pm, Victoria Theatre, 2961 16th St., SF. 663-7576.
- **California Cadillacs** 9 pm, Bouncer's Bar, 64 Townsend, SF. 397-2480.
- **Albert Collins & the Icebreakers** See Fri/8.
- **Crosscut** See Fri/8.
- **Delta Wires** 9 pm, That's Rith, 330 Ritch (near Brannan and Third St.), SF. 896-1988.
- **Billy Dunn** With the Troyce Key Big Blues Band, 9:30 pm, Eli's Mile High Club, 3629 Martin Luther King Jr. Way, Oakl. 655-6661.
- **Eugene & Bluejeans** 9:30 pm, 19 Broadway, Fairfax. 459-1091.
- **'Face It!' Magazine Second Anniversary Party** Featuring Flame, SF's X-Men, Sister Strange, Nag Nag Nag, Captain Krunch and Midnight Lightning, 8:30 pm, Omni, Shattuck at 48th St., Oakl. 547-7655.
- **F.M.** 9:30 pm, Fourth Street Tavern, 711 Fourth St., San Rafael. 454-4044.
- **501 Spanish Verbs** With You and What Army and Mile Zero, 10 pm, El Rio, 3158 Mission, SF. 282-3325.
- **Gilman Street Benefit** Featuring Lifeline, Monsula, Filth and Friendly Dead Kids, 8 pm, Gilman Street, 924 Gilman, Berk. 525-9926.
- **George T. Gregory Band** 9 pm, Lou's Pier 47, 300 Jefferson, SF. 771-0377.
- **Ron Thompson & the Resistors** 9 pm, Larry Blake's, 2367 Telegraph, Berk. 848-0888.
- **Gregory James Band** 8 pm, Above Paradise, 308 11th St. (at Folsom), SF. 861-6906.
- **Andrew Kirby Band** 4-8 pm, The Saloon, 1232 Grant, SF. 989-7666.
- **Kotoja** 9:30 pm, Ashkenaz, 1317 San Pablo, Berk. 525-5054.
- **Curtis Lawson Band** 9:30 pm, The Saloon, 1232 Grant, SF. 989-7666.
- **David Lindley & El Rayo-X** See Fri/8.
- **Liquid Sky** With Sway and Gig Pigs, 9:30 pm, Morty's, 1024 Kearny, SF. 986-MORT.
- **The Looters** A Rock Against Racism benefit, with Cantoamerica and other activities, 9 pm, Klub Komotion, 2779 16th St., SF. Tickets at the door.
- **Pennsylvania Mahoney & her Safe Sextet** 9:30 pm, Blue Lamp, 561 Geary, SF. 885-1464.
- **Mark Naftalin** Noon, Lou's Pier 47, 300 Jefferson, SF. 771-0377.
- **New World** With Idiot Savant and The Kromatics, 9:30 pm, New George's, 842 Fourth St., San Rafael. 457-1515.
- **Pack of Wolves** 8:30 pm, Caffe Nuvo, 556 San Anselmo Ave., San Anselmo. 454-4530.
- **The Real Roxanne** 10:30 pm, Nightbreak, 1821 Haight, SF. 221-9008.
- **Roomful of Blues** See Fri/8.
- **Salsa Caliente** 9:30 pm, La Pena, 3105 Shattuck, Berk. 849-2568.
- **Dave Saunders Band** 9 pm, Decatur Street, 441 Clement, SF. 221-9538.
- **Spot 1019** With Sid Griffin and The Mice, 9:30 pm, Full Moon Saloon, 1725 Haight, SF. 668-6190.
- **Squeeze** With Animal Logic, 8 pm, Warfield Theatre, 982 Market, SF. 762-BASS.
- **The Unreal Band** 9:30 pm, Starry Plough, 3101 Shattuck, Berk. 841-2082.
- **Vicious Rumor** With Band, Lexxy and Franzlist, 9 pm, The Stone, 412 Broadway, SF. 391-8282.
- **Zero** With The Hula Sisters, 10 pm, Paradise Lounge, 11th St. and Folsom, SF. 861-6906.
- **ZZ & the Bad Boys** Cajun and Zydeco dinner-dance, 7:30 pm, Papric Cafe, 1760 Polk at Washington, SF. 923-1565.

10/Sunday

- **Brazen Hussy & the Blue Hearts**

9 pm, Lou's Pier 47, 300 Jefferson, SF. 771-0377.

- **Brutillius Maximus** With the Delinquent Johns and Motion O, 4:30 pm, Nightbreak, 1821 Haight, SF. 221-9008.
- **Carlos Waterfront Jam Session** 3-7 pm, Bouncer's Bar, 64 Townsend, SF. 397-2480.
- **Chris Cobb Band** With Brazen Hussy, 3:30 pm, Lou's Pier 47, 300 Jefferson, SF. 771-0377.
- **Vicki Coleman & Fat City** Noon, Lou's Pier 47, 300 Jefferson, SF. 771-0377.
- **Albert Collins & the Icebreakers** See Fri/8.
- **Crisis Party** With Scarface and Dick and Jane, 8:30 pm, Omni, Shattuck at 48th St., Oakl. 547-7655.
- **Crosscut** See Fri/8.
- **El Grupo Sinigal** 4-8 pm, El Rio, 3158 Mission, SF. 282-3325.
- **Sid Griffin & the Coal Porters** With Chris Cacavas & Junk Yard Love, 10 pm, Paradise Lounge, 11th St. and Folsom, SF. 861-6906.
- **Indigo Girls** With James McMurry, 8 pm, Warfield Theatre, 982 Market, SF. 762-BASS.
- **Jethro Tull** With It Bites, 7:30 pm, San Francisco Civic Auditorium, 99 Grove at Polk, SF. 762-BASS.
- **Mile High Band** Blues jam with Louis Madison, 8:30 pm, Eli's Mile High Club, 3629 Martin Luther King Jr., Oakl. 655-6661.
- **Momocks** 6:30 pm, Rocky Sullivan's Bar & Grill, 4737 Geary, SF. 386-0909.
- **Johnny Nitro and the Doorslamers** 9:30 pm, The Saloon, 1232 Grant, SF. 989-7666.
- **None o' That** 9:30 pm, 19 Broadway, Fairfax. 459-1091.
- **Open Mike Night** With Dave Lex, 8:30 pm, Full Moon Saloon, 1725 Haight, SF. 668-6190.
- **Papa Wheelie** With F. Boyz, 10:30 pm, Chatterbox, 853 Valencia, SF. 821-1891.
- **The King Perkkoff Band** 4-8 pm, The Saloon, 1232 Grant, SF. 989-7666.
- **Jerry Rawls & the Mojo Band** 9 pm, Your Place Too, 5319 Martin Luther King Jr. Way, Oakl. 65-BLUES.
- **Jerry Sheffer** 9:30 pm, Blue Lamp, 561 Geary, SF. 885-1464.
- **Vomit Launch** With Junglees and Electric Mammy Jack, 9 pm, Covered Wagon Saloon, 917 Folsom (at Fifth St.), SF. 974-1585.
- **Joe Louis Walker** A Rock Against Racism benefit, with Keith Dunn, Danny Kalb, Tuffy Eldridge, Jack Hirschman and Hot Links, 8:45 pm, Ashkenaz, 1317 San Pablo, Berk. 525-5054.

11/Monday

- **Blue Monday Jam** With Chuck Day, 9:30 pm, 19 Broadway, Fairfax. 459-1091.
- **Blues Jamm Session** Hosted by Jerry Rawls, 9 pm, Your Place Too, 5319 Martin Luther King Jr. Way, Oakl. 65-BLUES.
- **The Corleones** With Sons of Silence and Poisoned Whiskey, 10 pm, Paradise Lounge, 11th St. and Folsom, SF. 861-6906.
- **Freeway Frank & the Hotwires** 9 pm, Larry Blake's, 2367 Telegraph, Berk. 848-0888.
- **Half Idiot/Half Ocean** 8 pm, Above Paradise, 308 11th St. (at Folsom), SF. 861-6906.
- **Indigo Girls** 8:30 pm, The Catalyst, 1011 Pacific, Santa Cruz, (408) 423-1336.
- **Industrial Rain Forest** 10:30 pm, Nightbreak, 1821 Haight, SF. 221-9008.
- **Lisa Kindred Band** 9:30 pm, The Saloon, 1232 Grant, SF. 989-7666.
- **Open Mike** 9 pm, Sweetwater, 153 Throckmorton, Mill Valley. 388-2820.
- **The Primitives** With The Sidewinders, 10:30 pm, I Beam, 1748 Haight, SF. 668-6023.
- **The Solid Senders** With Linda Tillery, 8:30 pm, Slim's, 333 11th St., SF. 621-3330.
- **The X-otic Blues Band** 9:30 pm, Blue Lamp, 561 Geary, SF. 885-1464.

12/Tuesday

- **Ken Arconti & the Blowtop Blues Band** 9:30 pm, The Driftwood, 1313 Park, Alameda. 552-5141.
- **Bruce Breece** 9:30 pm, The Saloon, 1232 Grant, SF. 989-7666.
- **Lamar Chase & Henry Smith** 9 pm, Your Place Too, 5319 Martin Luther King Jr. Way, Oakl. 65-BLUES.
- **Circle Arts** Open mike, 9:30 pm, The Albion, 3139 16th St., SF. 552-8558.
- **Tom Collins Talent Show** 9 pm, Ireland's 32, 3920 Geary, SF. 386-6173.
- **The Fabulous Bud E. Love Show** 10 pm, Paradise Lounge, 11th St. and Folsom, SF. 861-6906.
- **The Greatful Beetles** With George Michalski, 9 pm, Last Day Saloon, 406 Cle-

ment, SF. 387-6343.

- **Carlos Guitarios & Dave Black** 9:30 pm, Blue Lamp, 561 Geary, SF. 885-1464.
- **Daniel Lanois** 9 pm, Slim's, 333 11th St., SF. 621-3330.
- **Andrew Morse** With Mary O'Brien, Sounds Like Fun and Imprasia, 8 pm, Hotel Utah, 500 Fourth St. (at Bryant), SF. 421-8308.
- **Open Mike** Music, poetry, comedy and performance. Signups at 6:45 pm, show at 7 pm, 509 Cultural Center, 509 Ellis, SF. 346-1308.
- **Jerry Sheffer** 9:30 pm, 19 Broadway, Fairfax. 459-1091. (Also Wed/13.)
- **Mark Stanley** 9 pm, New Tarr & Feathers, 2140 Union, SF. 563-2612.
- **Sarah T. & the Nightlights** 9 pm, Larry Blake's, 2367 Telegraph, Berk. 848-0888.
- **Victim's Family** With A Subtle Plague, 10 pm, Kennel Club, 628 Divisadero, SF. 931-1914.
- **Wina** Sing-along show, 4-8 pm, Bajone's, 1062 Valencia, SF. 282-2522.
- **Patrick Winningham & Friends** 8 pm, Above Paradise, 308 11th St. (at Folsom), SF. 861-6906.

13/Wednesday

- **Blues Jam** With Luther Tucker, 9:30 pm, Fourth Street Tavern, 711 Fourth St., San Rafael. 454-4044.
- **B.B. Breece** 9:30 pm, Blue Lamp, 561 Geary, SF. 885-1464.
- **Ted Butler Blues Band** 9:30 pm, Eli's Mile High Club, 3629 Martin Luther King Jr., Oakl. 655-6661.
- **Crosscut** 9:30 pm, The Saloon, 1232 Grant, SF. 989-7666.
- **The Diablos** With Paint It Black and Five Year Plan, 10 pm, Paradise Lounge, 11th St. and Folsom, SF. 861-6906.
- **The Hula Sisters** 9 pm, Lou's Pier 47, 300 Jefferson, SF. 771-0377.
- **Iao Core** 9:30 pm, Fuzz Club at Morty's, 1024 Kearny, SF. 986-MORT.
- **The Mekons** With The Wannabe Texans, 10 pm, Kennel Club, 628 Divisadero, SF. 931-1914.
- **The Muscletones** 3:30 pm, Lou's Pier 47, 300 Jefferson, SF. 771-0377.
- **Buster Poindexter & his Banishes of Blue** 8 and 10:30 pm, Great American Music Hall, 859 O'Farrell, SF. 885-0750.
- **Katie Rose** 9 pm, New Tarr & Feathers, 2140 Union, SF. 563-2612.
- **Murry Ross** 6 pm, Bajone's, 1062 Valencia, SF. 282-2522.
- **Shadowland** With Big Love Reunion, 9 pm, Slim's, 333 11th St., SF. 621-3330.
- **Mike Shapiro Jam Session** 8 pm, Bouncer's Bar, 64 Townsend, SF. 397-2480.
- **Jerry Sheffer** See Tues/12.
- **Step Sisters** 10:30 pm, Female Trouble at the Nightbreak, 1821 Haight, SF. 221-9008.
- **Thin White Rope** With The Sneetches, 10:30 pm, I Beam, 1748 Haight, SF. 668-6023.
- **You and What Army** 9 pm, Your Place Too, 5319 Martin Luther King Jr. Way, Oakl. 65-BLUES.

14/Thursday

- **Margi Allen & Friends** 9 pm, Bouncer's Bar, 64 Townsend, SF. 397-2480.
- **'The Best of Raymond Victor'** 9:30 pm, 19 Broadway, Fairfax. 459-1091.
- **Big Deal** 9:30 pm, New George's, 842 Fourth St., San Rafael. 457-1515.
- **Bo Grumpus** 8 pm, Chel's Sixth St. Rendezvous, 60 Sixth St., SF. 863-1221.
- **Cantoamerica** 9:30 pm, Ashkenaz, 1317 San Pablo, Berk. 525-5054.
- **Lamar Chase Band** 9 pm, Your Place Too, 5319 Martin Luther King Jr. Way, Oakl. 65-BLUES.
- **The Dinos** 10 pm, Paradise Lounge, 11th St. and Folsom, SF. 861-6906.
- **Carol Doda & her Lucky Stiffs** With Bluchunks and Tommy Condom & the Reservoir Tips, 8:30 pm, Omni, Shattuck at 48th St., Oakl. 547-7655.
- **Frontline** With Liquid Sky, 9:30 pm, Full Moon Saloon, 1725 Haight, SF. 668-6190.
- **Fuzz Factor** 8 pm, Above Paradise, 308 11th St. (at Folsom), SF. 861-6906.
- **Gator Beat** 9:30 pm, Lost and Found Saloon, 1353 Grant, SF. 397-3751.
- **Hamblin's Can of Worms** 9:30 pm, The Saloon, 1232 Grant, SF. 989-7666.
- **Bud E. Love** 9 pm, New Tarr & Feathers, 2140 Union, SF. 563-2612.
- **Taj Mahal** 8 and 10 pm, Yoshi's, 6030 Claremont, Oakl. 652-9200. (Also Fri/15-Sat/16.)
- **Map** With Wine Tree, 9:30 pm, Starry Plough, 3101 Shattuck, Berk. 841-2082.
- **Midnight Radio** 10 pm, Hotel Utah, 500 Fourth St. (at Bryant), SF. 421-8308.
- **Mark Naftalin & Ron Thompson** 3:30 pm, Lou's Pier 47, 300 Jefferson, SF. 771-0377.

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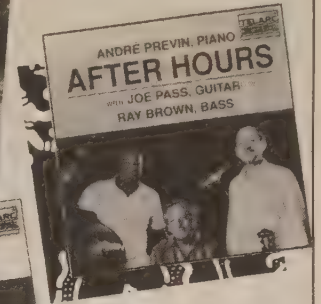
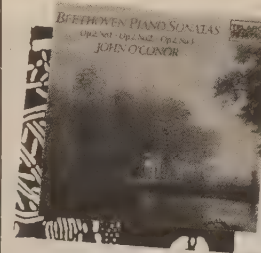
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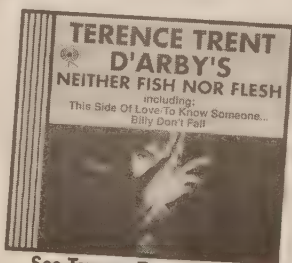
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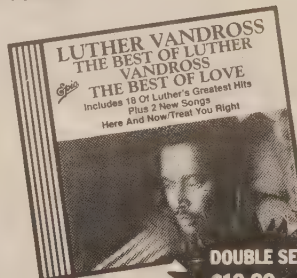
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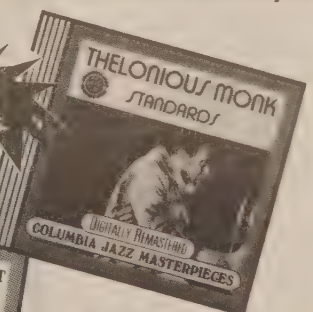


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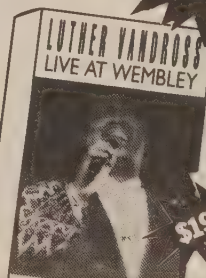
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CRITIC'S CHOICE/Performance

Projections in Performance 1989

A decade's worth of slasher movies have made me leery of anything labeled "cutting edge," but this 11th annual Multi-Image Showcase production is a cure for trendphobia. More than half of these dozen pieces combine dancers — er, "movement artists" — with projected graphics. *Script XY3*, *Auto-Graph* and *Water* integrate the media especially well, while *Breathing* adds corrugated paper constructions to the mix. *Sophie* is a funny and moving show-and-tell, but the visuals are mostly extraneous to the amusing poem *Autogeddon* and amount to a simple slide show with Hank Hyena's mildly hilarious local joke, *Parking on Harrison Street*. Other works are like new-age music videos, from the skillful *Earthwalk* to the pretentious *Lifeforce* to the too-wordy *The Will to Govern*. In their abstract way, most of the pieces deal with environmental concerns, while the whole show, including lobby installations, is concerned with theatrical environment. This isn't



exactly the future, but it's a nice pre-Christmas present.

— Steve Warren

■ Projections in Performance 1989. Thurs/Sat/9 at 8:30 pm, Theater Artaud, 450 Florida #17th St. SF. \$10-\$12 621-7797, STBS or BASS.

continued from page 76

■ **Ogie Yocha** With Bonedance. 10:30 pm, Nightbreak, 1821 Haight, SF. 221-9008.

■ **Pretty Boy Floyd** 9 pm, The Stone, 412 Broadway, SF. 391-8282

■ **Ron Price Band** 9 pm, Larry Blake's, 2367 Telegraph, Berk. 848-0888.

■ **Trevor Rabin** 9 pm, Slim's, 333 11th St., SF. 621-3330.

■ **The Sextants** 9:30 pm, Blue Lamp, 561 Geary, SF. 885-1464.

■ **Shadowland** 8:30 pm, The Catalyst, 1011 Pacific, Santa Cruz. (408) 423-1336.

■ **Beverly Stovall Blues Band** 9:30 pm, Eli's Mile High Club, 3629 Martin Luther King Jr., Oakl. 655-6661.

■ **Tuck & Patti** 8 pm, Great American Music Hall, 859 O'Farrell, SF. 885-0750.

Spoken Word

A selective guide to readings, lectures and other spoken word events in the central Bay Area.

8/Friday

■ **Luke Breit** The poet reads from his new book, *Messages*. 8 pm, Small Press Traffic, 3599 24th St., SF. 285-8394.

■ **Censorship Slideshow** The Berkeley Public Library celebrates its 150th anniversary with a program entitled "Talking Pictures: Censorship and the Visual Arts." 7:30 pm, Central Library Reading Room, 2090 Kittredge, Berk. 644-6095.

■ **Inside Music Talks** Ronald Galtman speaks before the symphony's performance. 7:30 pm, Davies Symphony Hall, Van Ness at Grove, SF. (Also Sat/9).

■ **Henry Kissinger** The famous statesman gets general with his lecture "A World Overview Looking Into the 1990s." 8 pm, The Luther Burbank Center for the Arts, 50 Mark West Springs, Santa Rosa. (707) 546-3600.

■ **Metaphor, Poetry and Myth Dinner** The California Writers' Club holds its December meeting with guest Richard Maplebeckpalmer. 6 pm, Spenglers, Berk. Call for reservations: 841-1217.

■ **Prizewinning Poems** An awards ceremony for the best poems published in *Poetry: SF* and *Poetry: U.S.A.* in 1989. 7:30 pm, Media Alliance Hall, Building D, room 270, Fort Mason Center, Buchanan at Marina, SF.

9/Saturday

■ **'... And Justice for All?'** Adjoa Aveloro, ACLU attorney, speaks on behalf of political prisoners' amnesty and human rights. 7 pm, Dolores Street Baptist Church, 208 Dolores, SF. 995-4735.

■ **Arturo Arias** The winner of the Casa de las Americas award reads from *Jaguar y Iltamas*. 8 pm, Modern Times Bookstore, 968 Valencia, SF. 282-9246.

■ **Human Rights Day Celebration** The World Affairs Council and a host of other groups sponsor a marking of the 41st anniversary of the U.N. Universal Declaration of Human Rights. 7 pm, Church Divinity School of the Pacific, 2541 Ridge, Berk. 982-2541.

■ **Inside Music Talks** See Fri/8.

■ **Nature Folklore** Storyteller Sissy Huet tells some tall tales about nature's mysteries. 1:30 pm and 2:30 pm, Coyote Point

Museum, Coyote Point Drive, Coyote Point Recreation Area, San Mateo. 342-7755.

■ **Ronald Takaki** The author discusses and signs copies of his newest book, *Strangers From a Different Shore: A History of Asian Americans*. 2 pm, Eastwind Books, 1435A Stockton, SF. 781-3331.

10/Sunday

■ **Zsuzsanna Budapest** The witch reads from her new book, *The Grandmother of Time*, with musical accompaniment. 2 pm, Meadowlands Conference Center, Dominican College, 1520 Grand, San Rafael. 537-8003.

■ **The Fate of the Forest** Political columnist Alexander Cockburn and UCLA Professor Susanna Hecht talk about the developers, destroyers and defenders of the Amazon. 8 pm, International House, 2299 Piedmont, Berk. 848-5006.

■ **Joseph Illick** The SF State historian discusses the ethnic and class issues that divide and unite a declining industrial city. 7 pm, Modern Times Bookstore, 968 Valencia, SF. 282-9246.

■ **Lebanon: Past and Present** UCLA Professor Eli Shala gives a short slideshow presentation. 7:30 pm, La Pena Cultural Center, 3105 Shattuck, Berk. 849-2568.

■ **Making the Holocaust Personal** Four writers read from *Testimony: Contemporary Writers Make the Holocaust Personal*. 8 pm, Black Oaks Books, 1491 Shattuck, Berk. 486-0698.

■ **Poetry Above Paradise** New Yorker Dale Goodson and SF native Jeff Conant read their work. An open reading follows. 8 pm, Above Paradise, 1501 Folsom, SF. 861-6906.

■ **Chelsea Quinn Yarbro** Yarbro signs *A Candle for D'Art Agnan* and speaks on "Vampires: The Upside-Down Archetype." 2 pm, Dark Carnival Books, 2978 Adeline, Berk. 845-7757.

11/Monday

■ **Hip Poetry Series** The featured readers are Carla Kandinsky and Tobias Larist. 7:30 pm, Shattuck Square Bakery, 81 Shattuck Square, Berk. 849-3979.

12/Tuesday

■ **Namahage Celebration** Actress, dancer and storyteller Brenda Wong Aoki helps the Berkeley Public Library celebrate the Japanese New Year. 7 pm, North Branch, 1170 The Alameda, Berk. 644-8850.

■ **Native American Art Lecture** Tryntje Van Ness Seymour, curator of the "When the Rainbow Touches Down" exhibit, discusses Southwest Indian art. 7:30 pm, California Academy of Sciences, near Eighth Ave. and Kennedy, Golden Gate Park, SF. 750-7145.

■ **Radical Women and the Middle Class** Radical Women discusses Barbara Ehrenreich's *Fear of Falling: The Inner Life of the Middle Class*. 7:30 pm, Valencia Hall, 523A Valencia, SF. 864-1278.

■ **Wallace Stegner** The author of *Crossing to Safety* speaks. 8 pm, Herbst Theatre, Van Ness at McAllister, SF. 552-3656.

continued page 80

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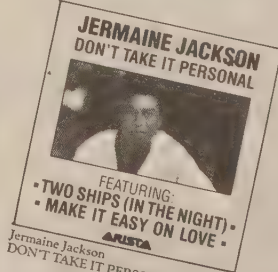
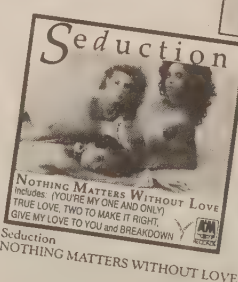
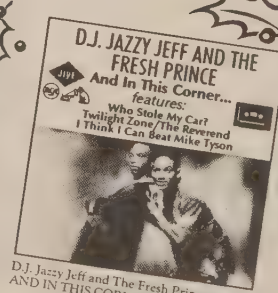
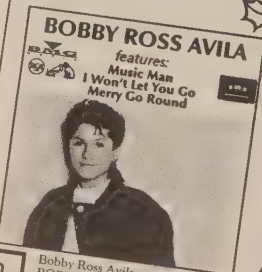
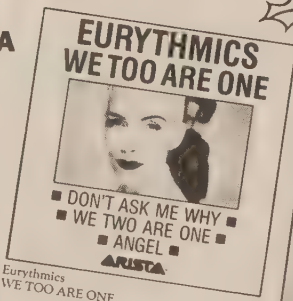
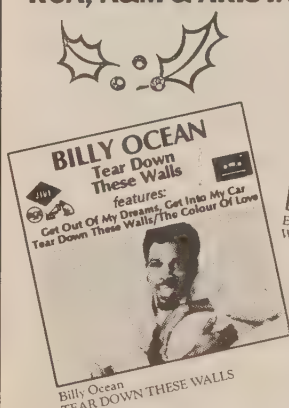
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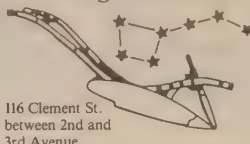
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continued from page 78

■ **Word Party** Whitman McGowan, Bryan Ping and David West perform their poetry 8 pm, Farley's, 18th St. between Texas and Missouri, SF. 648-1545.

■ **Open Mike** A weekly open mike for readings, music and comedy. Signups at 6:45 pm, readings 7:30 pm, 509 Cultural Center, 509 Ellis, SF. 346-1308.

■ **Poetry Open Mike** 8:30 pm, Caffe Nuvo, 556 San Anselmo Ave., San Anselmo. 454-4530.

13/Wednesday

■ **Careers in the Arts Forum** A panel of professionals discuss the job skills and education necessary to fill opportunities in the Bay Area. 7 pm, SF Jewish Community Center, 3200 California, SF. 346-6040.

■ **Anita Desai** The Poetry Center writer-in-residence lectures on Indian literature. 1:30 pm, The Blakeslee Room, Thornton Hall, room 1000, SFSU, 1600 Holloway, SF.

■ **Community Television Benefit** The California Community Television Network presents a series of screenings and lectures called "Activism and the Eye of the Lens: Media and the Struggle for Economic and Social Justice." 7:30 pm, La Pena, 3105 Shattuck, Berk. 849-2568.

■ **John DeAndrea** "Allegory: After Courtbet." 12:15 pm, Ansel Adams Center, 250

Fourth St., SF. 465-7000

■ **'Don't Crack Up on Drugs!'** Kaiser-Permanente pharmacist Pamela Gumbs talks about promoting awareness of chemical dependency's devastating effects. Noon, Conlan Hall, room 101, City College of San Francisco, 50 Phelan, SF. 239-3580.

■ **'Meditation: Your Freeway to Enlightenment'** Betty Bethards, author of *Be Your Own Guru*, sheds light in Marin. 8 pm, Showcase Theater, Marin Center, North San Pedro and Hwy. 101, San Rafael. 472-3500.

14/Thursday

■ **Georgio Bassani Lecture** Dr. Enzo Neppi lectures on the Italian Jews' moral dilemma in Bassani's *Romance of Ferrara*. 8 pm, Congregation Emanu-El, Arguello at Lake, SF. 543-8890.

■ **Anita Desai** The author reads from her work and speaks with Charlotte Painter. 1:30 pm, Knuth Hall, Creative Arts Building, SFSU, 1600 Holloway, SF.

■ **Kevin Killian** The author reads from *Santa After Brad Gooch's Satan*. 11 pm, New Langton Arts, 1246 Folsom, SF. 626-5416.

■ **Torsello Gallery Poetry Series** Mary Chavez and Barbara Schaffer read from their work. 11 pm, Coffee Mill, Grand at Elwood, Oakl. 485-3236.

Theater

Complete listings for local and touring theatrical productions in the central Bay Area. Capsule reviews by Misha Berson and Steve Warren

Preview

■ **The Pickle Family Circus** The Pickles perform skits full of clowning and juggling in the 1989 holiday show. Previews Sat/9 at 2 pm. Opens Sat/9 at 7:30 pm. Dates and times vary. Plays through Dec. 31. Palace of Fine Arts Theatre, Lyon and Bay, SF. \$9-\$19; \$5-\$9 preview. 826-5678 or 762-BASS.

Opening

■ **The Case of the Missing Messiah** Adelante Teatro Nuestro presents this holiday show for grown-ups, featuring private eye Arnie Hecht. Opens Fri/8. Plays Wed-Sat. at 11 pm and Sun. at 3 pm. Through Dec. 24. Asian American Theater Center, 405 Arguello (at Clement), SF. \$8-\$10. 751-2600.

■ **A Christmas Carol** ACT presents its 14th season of Dickens' classic. Opens Fri/8.

continued page 82

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Friday, Dec. 29
THE DICKIES

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continued from page 80

Plays Tues.-Sat. at 8 pm and Sun. at 3 and 7 pm; additional matinees vary. Through Dec. 24. Orpheum Theatre, 1192 Market, SF. \$10-\$32. 749-2228.

■ **In New England Winter** Ed Bullins' Obie Award-winning play returns to the BMT Theatre by popular demand. Opens Fri/8. Plays Fri.-Sat. at 8 pm and Sun. at 3:30 pm. Through Feb. 11. BMT Theatre, 3629 San Pablo, Emeryville. \$5-\$9. 654-6172.

Ongoing

■ **How to Succeed in Business Without Really Trying** A 1962 Tony Award-winning musical. Plays Fri.-Sat. at 8:30 pm

with selected Sun. matinees. Through Dec. 16. Masquers Playhouse, 105 Park Place, Point Richmond. 232-4031.

■ **Lust and Pity** Hilary Sloan recycles the old horny psychiatrist plot in a lesbian context with an intermittently amusing play about four women obsessing over each other. If all the performers were as good as sexy, funny Lynne Otis, who plays Jessica (as in Rabbit), the hit-and-Ms. evening would be more of a hit. (Steve Warren) Plays Wed.-Sun. at 8 pm. Through Dec. 16. Theatre Rhinoceros, 2926 16th St., SF. \$8-\$15. 861-5079.

■ **Tambourines to Glory** The Black Repertory Group opens its season with Langston Hughes' tale of good versus evil that's full of gospel, jazz and blues. Plays

Thurs.-Fri. at 8 pm and Sat. at 2:30 and 8 pm. Through Dec. 16. Black Repertory Theatre, 3201 Adeline, Berk. \$9. 652-4017.

■ **Wooden Nickels** This is Gerald Wright's musical from the New Playwrights Forum. Plays Fri.-Sat. at 8 pm. Through Dec. 16. Egypt Theatre Co., 5306 Foothill, Oakl. \$7. 436-4877.

■ **Feast of Fools** Geoff Hoyle's one-man revue of clowning through the ages is headed for Broadway. As the sausage-nosed Mr. Sniff, as two waiters in a hoity-toity restaurant, as a deadpan dancer with three legs, Hoyle shows off the squeaky-wheel wit and balletic grace that have made him one of San Francisco's class clowns. The last half of the show, in particular, is vintage (and hilarious) silent comedy. (Misha Berson) Plays Tues.-Sat. at 8 pm and Sun. at 3 pm. Through Dec. 17. Marines Memorial Theatre, Sutter at Mason, SF. \$17-\$23. 771-6900.

■ **The Loudest Scream You'll Never Hear** Donald E. Lacy Jr.'s fictional account of the Atlanta child murders. Plays Thurs.-Sat. at 8 pm and Sun. at 3 pm. Through Dec. 17. Buriel Clay Memorial Theatre, Western Addition Cultural Center, 762 Fulton, SF. \$10. 783-7095.

■ **Man and Superman** George Bernard Shaw's philosophical comedy. Plays Fri.-Sat. at 8 pm, with additional shows Sun/10 at 8 pm and Sun/17 at 3 pm. Through Dec. 17. Theatre of the Blue Rose, 2525 Eighth St., Berk. \$4. 540-5037.

■ **Really Rosie** Maice Sendak's and Carole King's musical for children, performed by the New Conservatory Children's Theatre Company. Plays Fri.-Sat. at 8 pm and Sun. at 3 pm. Through Dec. 17. Zephyr Theatre, 25 Van Ness, SF. \$8-\$10. 861-4914.

■ **A Winnie-the-Pooh Christmas Tail** A holiday musical. Plays Sat.-Sun. at 1 pm, through Dec. 17, with special performances Dec. 19-21 at 7 pm. Island Playhouse, 900 Santa Clara, Alameda. \$4-\$7. 521-6965.

■ **Private Property** Laura Farabough's puppet/video work is the third part of Climate's Festival Fantochio puppetry extravaganza. Plays Thurs.-Sun. at 8 pm. Through Dec. 17. Climate Theatre, 252 Ninth St., SF. \$9-\$11. 626-9196.

■ **The Methedrine Dollhouse** A black comedy about L.A., heavy metal and aging Nazi movie stars. Plays Mon.-Tues. at 8 pm. Through Dec. 19. EX! Theatre, 366 Eddy, SF. 931-1094.

■ **Hidden: A Gender** Kate Bornstein's satirical exploration of gender identity. Plays Thurs.-Sun. at 8:30 pm. Through Dec. 23. Studio at Theatre Rhinoceros, 2926 16th St., SF. \$9-\$10. 861-5079.

■ **House of the Blue Leaves** The Genesis Theatre Company presents John Guare's Tony Award-winning play. Plays Thurs.-Sun. at 8 pm. Through Dec. 23. Phoenix Theatre, 301 Eighth St., SF. \$10. 391-8778.

■ **Jim Turner and Doug Skinner** An "Adult Comedy Christmas Show With Day Care," featuring solo acts by Duck's Breath alumnus Jim Turner and New Vaudeville inveterate Doug Skinner. Plays Wed.-Sat. at 8:30 pm and Sun. at 2 pm. Through Dec. 23. Life on the Water, Building B, third floor, Fort Mason Center, Buchanan at Marina, SF. \$12-\$14. 776-8999.

■ **Narnia** A holiday musical based on C.S. Lewis's *The Lion, the Witch and the Wardrobe*. Plays Fri.-Sat. at 7:30 pm and Sun. at 4 pm. Through Dec. 23. Island Playhouse, 900 Santa Clara, Alameda. \$4-\$7. 521-6965.

■ **Spoils of War** Michael Weiler's recent

CRITIC'S CHOICE/Theater

Jim Turner & Doug Skinner

Two alumni of San Francisco's performance art comedy scene unite for what should be one of the season's weirder Christmas shows. Jim Turner, of the Andy Warhol hair, is the former member of Duck's Breath Mystery Theatre responsible for creating such unforgettable bozos as Rande of the Redwoods and Mr. Dickhead. Doug Skinner, Bill Irwin's longtime sidekick, is a ukulele whiz and a master of deadpan locked in an S&M relationship with his snide puppet, Eddie Gray. Neither have performed in San Francisco for five years, and it's about time these prodigal sons returned.

—Misha Berson

■ Jim Turner & Doug Skinner. Plays Dec. 7th-23rd, Wed.-Sat. at 8:30 pm; Sun. at 2 pm at Life on the Water, Bldg. B, Fort Mason Center, Marina at Buchanan, SF. \$12/Wed., Thurs. and Sun.; \$14 Fri. and Sat. 776-8999.



play is about a teenager trying to bring his parents together again. Plays Wed.-Sat. at 8:30 pm and Sun. at 2 and 7:30 pm. Through Dec. 23. Magic Theatre Northside, Fort Mason Center, Building D, Marina and Buchanan, SF. \$11-\$19. 441-8822.

■ **Love Letters** A.R. Gurney's mini-play about the passionate life-long relationship between a pair of blue-blood WASPS is told entirely through correspondence: letters, Christmas and birthday cards, notes passed in grade school. It turns out to be a surprising touching (and funny) duet, a sort of *When Harry Met Sally* with truer emotion and more class. As on Broadway, the SF production will feature a different "name" cast every month or so, but you probably can't do better than catching the first team, John Rubenstein and Stockard Channing. (Misha Berson) Plays Tues.-Thurs. at 8 pm and Fri.-Sat. at 8:30 pm, with matinees Wed., Sat. and Sun. at 3 pm. Through Dec. 24. Theatre on the Square, 450 Post, SF. \$20-\$26. 433-9500.

■ **The Unsinkable Molly Brown** Debbie Reynolds performs in this new stage production. Plays Tues.-Thurs. at 8 pm and Fri.-Sat. at 8:30 pm, with matinees Wed. and Sat. at 2:30 pm and Sun. at 3 pm. Through Dec. 31. Golden Gate Theatre, Golden Gate and Market, SF. \$15-\$35. 243-9001.

■ **Robinson Crusoe** The Moraga Playhouse presents this British play by John Morley. Plays Fri. at 8 pm and Sat. at 2 and 8 pm. Through Jan. 6. Los Perales Theatre, Wakelied at Corliss, Moraga. \$6-\$7.

376-2003.

■ **Les Miserables** More of a phenomenon than a show, but better than *Cats* if Broadway blockbusters are your thing. Just beware when you fork over your \$50 for an orchestra seat that the songs are in the strained-vocal-chord pop school of Whitney Houston, the history and politics of revolutionary France are sketchy, and the tear-jerking is shameless and utterly synthetic. What works magnificently are the show's visual aspects, most obviously David Hersey's lighting and John Napier's production design. (Misha Berson) Plays Tues.-Sat. at 8 pm, with matinees Wed. and Sat. at 2 pm and Sun. at 3 pm. Through Feb. 11. Curran Theatre, 445 Geary, SF. \$20-\$50. 243-9001 or 474-3800.

■ **Bar None** A comedy-mystery that starts off like the senior play at Harvey Milk High School turns into a laugh riot when the audience gets into the investigation in the second act. It ain't Art. Despite some artful performances, but the long-running hit's a crowd-pleaser. (Steve Warren) Plays Wed.-Fri. at 8 pm; Sat. at 7 and 9:30 pm and Sun. at 2 pm. Open-ended. Mason Street Theatre, 340 Mason, SF. \$18-\$20. 861-6895.

■ **Greater Tuna** This compassionate satire of small-town Texas life barbecues bigots without robbing them of their humanity. Plays Mon.-Fri. at 8 pm and Sat. at 6 and 9 pm. Open-ended. Cable Car Theatre, 430 Mason, SF. \$15-\$19. 771-6900.

■ **Josh Korbuth's Daily World** You think Woody Allen has a crazy-making childhood? Get a load of Josh Korbuth, a fresh, appealing young speller who reminisces about his anarcho-beatnik upbringing in a show that mingles stand-up comedy with Spalding Gray bio-theatrics. Korbuth, a "red diaper baby," is at his inspired best when recalling, with affection and amazement, the antics of his dihard Marxist parents. His musical routines need work, but the punk version of "Michael, Row the Boat Ashore" and a lounge-act crooning of the "Internationale" are instant classics. (Misha Berson) Plays Fri. at 10 pm and Sat. at 7 and 9 pm. Open-ended. Zephyr Theatre, 25 Van Ness near Market, SF. \$10. 861-6895.

■ **Marry Me a Little** Encore Theatre Company presents this Stephen Sondheim musical review. Plays Wed.-Fri. at 8 pm, Sat. at 7 and 9:30 pm and Sun. at 3 pm. Open-ended. Zephyr Theatre, 25 Van Ness, SF. \$16-\$20. 861-6895.

Closing

■ **Projections in Performance 1989** Multi-Image Showcase presents this program of dance, theater, live music, comedy and audio-visual experimentation. Plays Thurs.-Sat. at 8:30 pm. Through Dec. 9. Theatre Artaud, 450 Florida, SF. \$12. 621-7797.

■ **The Country Wife** A restoration comedy by William Wycherley. Plays Thurs.-Sat. at 8 pm and Sun. at 2 pm. Through Dec. 10. Little Theatre, School of Creative Arts, SF State University, 1600 Holloway, SF. \$4-\$6. 338-2467.

■ **The Mystery of the Fourth Wall** A new play with film, music and dance written and directed by Mary Zimmerman. Plays Thurs.-Sat. at 8 pm and Sun. at 7:30 pm. Through Dec. 10. EX! Theatre, 366 Eddy, SF. \$6-\$8. 931-1094.

■ **SOON 3** The performance group SOON 3 presents two new works: *Plasma Lagoon* and *Veer*. Plays Thurs.-Sun. at 8:30 pm. Through Dec. 10. New Performance Gallery,

Theater



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Short Runs

■ **Black Nativity** The Allen Temple Cantateers perform Langston Hughes' story of Christ's birth through gospel songs, traditional carols and dance sequences. Plays Fri. at 8 pm and Sun. at 5:30 pm, through Dec. 17, with an additional show Sat/9 at 5 pm. Oakland Ensemble Theatre, 1428 Alice, Oakland. \$5-\$12. 444-8875.

■ **Chanukah Performance/Celebration** The Noe Valley Music Series presents musical comedy by Rabbi Blues and storytelling by Corey Fischer and Naomi Newman of A Travelling Jewish Theater. Plays Sat/9 at 8:15 pm. Noe Valley Ministry, 23rd St. and Sanchez, SF. \$8-\$9. 282-2317.

■ **The Christmas Revels** A mythical tale of Sir Gawain and the Green Knight is told in this holiday music, dance and pageantry celebration. Plays Fri/8 at 8 pm, Sat/9 at 3 and 8 pm and Sun/10 at 1 and 4:30 pm. Scottish Rite Theater, 1547 Lakeside on Lake Merritt, Oakland. \$8-\$15. 482-4265.

■ **Cinderella Revels** The Children's Theatre Association of San Francisco presents this musical by Missy Saveri. Plays Sat/9 at 11 am and 1 pm. Florence Gould Theatre, California Palace of the Legion of Honor, Legion of Honor Dr. and El Camino Del Mar, SF. \$3-\$4. 387-7089.

■ **Cobra Lounge** Spoonman, the "Maestro from Mongo," presides over this festival of local talent. Plays Wed/6 and Fri/8-Sat/9 at 8 pm. Cowell Theater, Pier 2, Fort Mason Center, Buchanan at Marina, SF. \$8. 522-9656.

■ **Dottie and the Boys** Upstart Stage presents a reading of Lynne Kaufman's new play. Plays Mon/11 at 8 pm. La Val's Northside Subterranean Cabaret, 1834 Euclid, Berk. \$5. 527-3123.

■ **The Enchanted Forest** Berkeley Rep's Backstagers present this holiday show for children, featuring a production of *Step on a Crack*. Plays Tues.-Fri. at 10:30 am and 1 pm, and Sat.-Sun. at 11 am and 1 pm, through Dec. 10. Emery Bay Public Market, near Powell and I-80, Emeryville. \$5. 486-0513.

■ **Home** The Department of Theatre Arts at SF State presents this play about a young black man's search for his place in the world. Plays Wed/13-Sat/16 at 8 pm and Sun/17 at 2 pm. Studio Theatre, School of Creative Arts, SF State University, 1600 Holloway, SF. Free. 338-2467.

■ **The Marsh** An ongoing weekly performance series for new theater artists. This week's performers are Grace Wolcott, Dale Goodson, Jack Halton and Harvey Stein. Plays Mon/11 at 8:30 pm. Hotel Utah, 500 Fourth St. at Bryant, SF. \$4. 421-8308.

■ **Mother Wove the Morning** A one-woman drama portraying the spiritual journeys of 16 women throughout history, written and performed by Carol Lynn Pearson. Plays Fri/8 at 8 pm. Newman Hall, Holy Spirit Parish, 2700 Dwight, Berk. \$10, with proceeds benefiting the Berkeley Daytime Drop-In Center. 848-7812.

■ **The Musical Adventures of Spaceman Sliff** A psychedelic collaboration with music by Jean-Luc Mas, musical sculptures by Ulrike Palmbach and visual stimulation by Claudio Moure. Plays Sat/9 at 8 pm. Studio Four, 2702 18th St. at York, SF. \$3. Tickets at the door.

■ **Noah and the Flood** A musical with a score by Laurence Rosenthal, performed by 6th- and 7th-graders at East Bay Waldorf School. Plays Fri/8 at 7:30 pm and Sat/16-Sun/17 at 2 pm. East Bay Waldorf School, 1275 61st St. at Doyle, Emeryville. \$5. 547-1842.

■ **The Quest for Cassia** A sea adventure with mice and pie rats, written by Linda Duval-Dunn. Plays Fri. at 8 pm, Sat. at 11:30 am and 2 pm and Sun. at 2 pm, through Dec. 17. Studio Theatre, Fine Arts Building, College of Marin, Kentfield. \$5. 485-9385.

■ **Red Riding Hoodlum** A puppet performance. Plays Sun. at 3 and 4 pm, through Dec. 10. C. Gepetto's Puppet Theatre, 1328 Addison, Berk. \$5 adults; \$3 children. 843-5579.

■ **The Secret Garden** A children's play by Frances Hodgson Burnett. Plays Sat.-Sun. at 1 and 3:30 pm, through Dec. 17. Young Performers Theatre, Building C, room 300, Fort Mason Center, Buchanan at Marina, SF. \$4-\$6. 346-5550.

■ **SF Playwrights' Center** The Center presents a staged reading of *The House on Avenue A* by William Babula. Plays Fri/8 at 7:30 pm. Blue Bear Theater, Building D, room 255, Fort Mason Center, Buchanan at Marina, SF. \$2. Tickets at the door.

■ **Southernly** A compilation of one-acts from various Latin American countries, presented by SF State's Department of Theatre Arts. Plays Wed/6-Sat/9 at 8 pm and Sun/10 at 2 pm. Gym 106, Physical Education Building, SF State University, 1600 Holloway, SF. Free. 338-2467. (Spoonman also plays Thurs/14 at 8 pm, La Pena, 3105 Shattuck, Berk. \$5-\$10 sliding scale. 849-2568.)

■ **We Wanted to Be Mommas** Mariama Hadian's "performance prose" piece about understanding Afro-American women. Plays Sun. at 8 pm, extended through Dec. 17. Black Repertory Group, 3201 Adeline at Fairview, Berk. \$2. 652-2120.

■ **Wild Gardens of the Loup Garou** A new opera by composer Carmen Moore based on 25 poems by Ishmael Reed and Colleen McElroy. Plays Fri.-Sat. at 8 pm and Sun. at 3 pm, through Dec. 17. Bayview Opera House, 4705 Third St., SF. \$12. 525 opening. 824-0386.

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MY OFFICE..."

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FILL IN THE FOLLOWING:

Name _____
Phone _____ Bus. Phone _____
Address _____
City _____ State _____ Zip _____
Age _____ Occupation _____
Date _____ Sex _____

+ M -
☐ ☐ Means yes or mostly yes
☐ ☐ Means maybe or uncertain
☐ ☐ Indicates no or mostly no

Follow these instructions: Answer each question as to how you feel RIGHT NOW.

START HERE:

- + M -
- 1 Do you make thoughtless remarks or accusations which you later regret?
 - 2 Is it hard on you when you fail?
 - 3 When others are getting rattled do you remain fairly composed?
 - 4 Do you find yourself being extra active for periods lasting several days?
 - 5 Do you browse through railway timetables, directories or dictionaries just for pleasure?
 - 6 Do you resent the efforts of others to tell you what to do?
 - 7 When asked to make a decision would you be swayed by your like or dislike of the personality involved?
 - 8 Is it normally hard for you to "own up and take the blame"?
 - 9 Do you intend two or less children as your family even though your health and income will permit more?
 - 10 Do you have a small circle of close friends rather than a large number of friends and speaking acquaintances?
 - 11 Are your actions considered unpredictable by others?
 - 12 Do you often sing or whistle just for the fun of it?
 - 13 Do you get occasional twitches of your muscles when there is no logical reason for it?
 - 14 Does "everything" seem glorious to you even though you are aware of some things that should be changed?
 - 15 Would you prefer to be in a position where you did not have the responsibilities of making decisions?
 - 16 Would you rather give orders than take them?
 - 17 Do the affairs of other people interest you very much?
 - 18 Do you put quite a few depreciations of others into your conversation?
 - 19 Do you consider too much money is being spent on social security?
 - 20 Are you considered warm-hearted by your friends?
 - 21 Do you act impulsively rather than deliberately?
 - 22 Do you make efforts to get others to laugh or smile?
 - 23 Is your voice quite varied rather than calm?
 - 24 Can your words "leave an on you" without your being upset?
 - 25 Do you say little except in response?
 - 26 Are you strict in the matter of discipline rather than being easy going?
 - 27 Are you readily interested in other people's conversation?
 - 28 Do you refrain from complaining when the other person is late for an appointment?
 - 29 When hunting or fishing do you feel concern for the pain you inflict on game, live bait or fish?
 - 30 Do you find it easy to express your emotions?
 - 31 Are you generally careless of accepted rules for protecting your health?
 - 32 Are you sometimes considered by others a "spoiled sport" or "wet blanket"?
 - 33 When unexpected things happen do some of your muscles have jerking motions?
 - 34 Are you constantly happy even though there is no real reason for it?
 - 35 Do you speak slowly?
 - 36 Would you admit you were wrong just to keep the peace?
 - 37 Do you give a judgment only after looking at the pros and cons?
 - 38 Do you consider there are other people who are definitely unfriendly towards you & work against you?
 - 39 Are you normally considerate in your demands on your employees, relatives and friends?
 - 40 Do you have only a few people of whom you are really fond?
 - 41 Do you take reasonable precautions to prevent accidents?
 - 42 Do you speedily recover from the effects of bad news?
 - 43 Does the idea of talking in front of people make you nervous?
 - 44 Do you ever get a "dreamlike" feeling towards life when it all seems unreal?
 - 45 Do you "circulate around" at a social gathering?
 - 46 Do you often keep your opinions to yourself because they do not seem important enough to tell others?
 - 47 Do you sometimes think others are looking at you or talking about you, when they are really not doing so?
 - 48 When you criticize, do you at the same time try to encourage?
 - 49 If you saw an article in a shop which was obviously mistakenly marked lower than its correct price, would you try to get it at that price?
 - 50 Do some people consider you to be cheerful?
 - 51 Do you get into trouble occasionally?
 - 52 Does life seem worthwhile?
 - 53 Do you have a particular hate or fear?
 - 54 Do you spontaneously give things away even though you have a use for them?
 - 55 Do you prefer to be an onlooker rather than participate in any active sport?
 - 56 Are you so sure of yourself that you sometimes annoy others?
 - 57 Do you find it easy to be impatient?
 - 58 Do you completely condemn a person because he is a rival or opponent in some aspect of your relations to him?
 - 59 Have you a definitely set standard of courteous behavior in front of other members of your family?
 - 60 Does emotional music have quite an effect on you?
 - 61 Would you "buy on credit" with the hope that you can keep up payments?
 - 62 Do you often "sit and think" about death, sickness, pain and sorrow?
 - 63 Do you remain upset for some time following an accident or other disturbing incident?
 - 64 Do you hold onto things for which you have no real use?
 - 65 Can you "start the ball rolling" at a social gathering?
 - 66 Are you rather indifferent to maintaining the dignity of your job or place in life?
 - 67 When hearing a lecture, do you sometimes experience the idea that the speaker is referring entirely to you?
 - 68 Do you give much time in your conversation to the criticism of people and things?
 - 69 Do you consider the good of all concerned rather than your own personal advantages?
 - 70 Are you openly appreciative of beautiful things?
 - 71 Do you make plans well in advance of an event and then carry them out?
 - 72 Do you often ponder on past misfortunes?
 - 73 Does "external noise" rarely interfere with your concentration?
 - 74 Do you sometimes give away articles which, strictly speaking, do not belong to you?
 - 75 Do you pay less attention to things going on around you than most people?
 - 76 Are you sometimes considered overbearing?

- + M -
- 77 Are you inclined to be jealous?
 - 78 Do you accept criticism easily without resentment?
 - 79 Do you consider the modern prisons without bars system "doomed to failure"?
 - 80 Do you greet people cordially?
 - 81 Do you tend to put off doing things and then discover that it is too late?
 - 82 Does the youth of today have more opportunity than that of a generation ago?
 - 83 Are you usually undisturbed by "noises off" when you are trying to rest?
 - 84 Do you throw things away only to discover that you need them later?
 - 85 Is it easy for you to get yourself started?
 - 86 Would you give up easily on a given course if it were causing you a considerable amount of inconvenience?
 - 87 Are there some things about yourself on which you are touchy?
 - 88 Do you rarely suspect the actions of others?
 - 89 When you see someone in pain are you sympathetic enough as to want to do something about it?
 - 90 Do you live the kind of life where you have only a few expressions of enthusiasm?
 - 91 Do you break out in more explosive words or actions than would be expected from the cause?
 - 92 Do you sometimes wonder if anyone really cares about you?
 - 93 Do you bite your fingernails or chew objects?
 - 94 Do you sometimes feel compelled to repeat some interesting item or habit?
 - 95 Are your interests and activities modified somewhat by someone else's?
 - 96 Do you turn down responsibility because you doubt your fitness to cope?
 - 97 Are you prejudiced in favor of your own school, college, or club?
 - 98 If you have a disagreement, do you think as well of the person afterwards?
 - 99 If you were invading another country, would you feel sympathetic towards conscientious objects in this country?
 - 100 Is your facial expression varied rather than set?
 - 101 Can you be a stabilizing influence when others get panicky?
 - 102 Would it take a definite effort on your part to consider the subject of suicide?
 - 103 Do you ever get a single thought which hangs around for days?
 - 104 When you have an opinion can you simply state it without outlining how you arrived at it?
 - 105 Are you a slow eater?
 - 106 Would you consider yourself energetic in your attitude towards life?
 - 107 Are you scientific in your thinking?
 - 108 Is it hard to please you?
 - 109 Would you stop and find out whether a person needed help even though they had not directly asked for it?
 - 110 When passing a beautiful child do you avoid showing interest rather than looking and smiling?
 - 111 Do you pay your debts and keep your promises when it is possible?
 - 112 Does a minor failure on your part rarely trouble you?
 - 113 Do you sleep well?
 - 114 Do you sometimes feel you talk too much?
 - 115 Do you prefer to take a passive role in any club or organization to which you belong?
 - 116 Do you seek to have your own way rather than being likely to give in to the wishes of others?
 - 117 Is your opinion influenced by looking at things from the standpoint of your education, experience or occupation?
 - 118 Do you usually criticize a film or show that you see or a book that you read?
 - 119 Would you use corporal punishment on a child aged 10 if it refused to obey you?
 - 120 Do you smile much?
 - 121 Do you often make tactless blunders?
 - 122 Do you remember illness or pain for some time?
 - 123 Do you ever get disturbed by the noise of the wind or a "house settling down"?
 - 124 Do you get very ill at ease in disordered surroundings?
 - 125 Provided the distance was not too great, would you still prefer to ride than walk?
 - 126 Do you try to convert others to your ideas about several subjects on which you are not an expert?
 - 127 Are personal interests unable to sway you from sound decisions?
 - 128 Do you get frustrated at not being able to do something, rather than finding a substitute activity or system?
 - 129 Have you made more than one loan which you were persuaded to do against your wishes and were never repaid?
 - 130 When recounting some amusing incident, can you easily imitate the mannerisms or the dialect in the original incident?
 - 131 Do you frequently take actions, even though you know your own good judgment would indicate otherwise?
 - 132 Do you often feel depressed?
 - 133 Are you aware of any habitual physical mannerisms such as pulling your hair, nose, ears and such like?
 - 134 Does disorder bother you so much that you feel you must take immediate and drastic action against it?
 - 135 Do you sometimes get quite exhilarated?
 - 136 Can you accept defeat easily without the necessity of "swallowing your disappointment"?
 - 137 Can you see things from someone else's point of view when you wish to?
 - 138 Do you rarely express your grievances?
 - 139 Are you in favor of color bar and class distinction?
 - 140 Would you rather be with adults all the time rather than with children part of the time?
 - 141 Can you quickly adapt to new conditions and situations even though they may be difficult?
 - 142 Are you sometimes completely unable to enter the spirit of things?
 - 143 Do some noises "set your teeth on edge"?
 - 144 Do you work in "spurts" being relatively inactive and then furiously active for a day or two?
 - 145 Do you frequently stay up late?
 - 146 Does the number of incomplete jobs you have on hand bother you?
 - 147 When voting, do you study the candidates and issues, rather than voting the same party straight?

- + M -
- 148 Do you consider the best points of most people and only rarely speak slightly of them?
 - 149 Do the "petty foibles" of others make you impatient?
 - 150 Do people enjoy being in your company?
 - 151 Do you usually carry out assignments promptly and systematically?
 - 152 Do you laugh or smile quite readily?
 - 153 Do children irritate you?
 - 154 Can you quietly watch another work, without feeling you must insist on helping when they indicate they would rather do it themselves?
 - 155 Are you less talkative than your associates?
 - 156 Are you definite and emphatic in voice and manner?
 - 157 Do you place too high an importance on your own interests and fields of knowledge in comparison to others?
 - 158 Do you suspect someone does not like you and criticizes you to others?
 - 159 Would you assist a fellow traveler rather than leave it to the officials?
 - 160 Are you cordial only to close friends, if at all?
 - 161 Do you quickly return to normal rather than being disturbed for a while after seeing a tragic movie or play?
 - 162 Does some inferiority make you feel sad?
 - 163 Is it easy for you to relax?
 - 164 When you "really want to do something" do you feel your desires are paramount to all opposition?
 - 165 Do you attempt to "start things in your area"?
 - 166 Do you feel strongly convinced of the correctness of your opinions when in a controversy, excluding those subjects about which you are an expert?
 - 167 Do you find it annoying to have any criticism made of you, even though it is justified and from which you could profit?
 - 168 Having settled an argument, do you continue to feel disgruntled for a while?
 - 169 Would you stand by and fail to protect some animal from needless suffering?
 - 170 Do you give a kiss, hug, pat on the back or otherwise manifest pleasure in meeting friends you haven't seen for some time, rather than just being polite?
 - 171 Do you find it hard to get started on a task that needs to be done?
 - 172 Is the idea of death, or even reminders of death, abhorrent to you?
 - 173 Do you sometimes get so frightened or apprehensive that you have physical reactions?
 - 174 Do you find yourself "going off in all directions at once"?
 - 175 Could someone else consider that you were really active?
 - 176 Is your opinion of your abilities less than the facts warrant?
 - 177 Do your emotions sway your judgment much?
 - 178 If you lose an article do you get the idea that "someone must have stolen or mislaid it"?
 - 179 Are you opposed to the "probation system" for criminals?
 - 180 Are you friendly in voice, attitude and expression?
 - 181 Do you "stand up" well under difficult situations?
 - 182 Do you feel upset about the fate of war victims and political refugees?
 - 183 Do you spend much time on "needless worries"?
 - 184 Does life seem rather vague and unreal to you?
 - 185 Do you frequently find yourself "waiting" for something to happen instead of taking action?
 - 186 If you thought someone was suspicious of you and your actions, would you tackle them on the subject, rather than leave them to work it out?
 - 187 In a disagreement do you find it hard to understand how the other person fails to see your side and thus agree with you?
 - 188 Do you spend very little if any time grumbling about the conditions of your work?
 - 189 Are you usually truthful to others?
 - 190 Do mere acquaintances appeal to you for aid or advice in their personal difficulties?
 - 191 Do you spend too freely in relation to your income?
 - 192 Do you sometimes feel that your age is against you (too young or too old)?
 - 193 Can you take a "calculated risk" without too much worry?
 - 194 Do you have spells of being sad and depressed rather than staying at the same level?
 - 195 Do others push you around?
 - 196 Do you tend to hide your feelings?
 - 197 Do you make allowances for your friends where with others you might judge more severely?
 - 198 Are you frequently dismayed by the actions of others not being able to understand their duplicity or stupidity?
 - 199 If you were involved in a slight car accident would you really take the trouble to see that any damage you did was made good?
 - 200 Do you consider you have many warm friends?

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When you're done with the questionnaire please fold and place in a stamped envelope and mail to this address:
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Personnel Service**
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IN PERSON: During business hours, come in to our offices at 2700 19th St./corner of York (between Bryant and Potrero). By bus takes lines #27, 9, 33, 22 and 53. After hours, leave your ad in the front door's mail slot. Enclose your ad with payment in a sealed envelope.

BY PHONE: Call 824-2506 during business hours, and have your VISA, Mastercard or American Express ready.

BY MAIL: Write up your private party ad only on the classified coupon found in this section and mail it to: SF Bay Guardian Classified, 2700 19th St., SF, CA 94110-2189.

*For Commercial ad rates call 824-2506.

DEADLINE: Friday, 2 pm for all Commercial and Private party advertisers, except Real Estate and Employment.

Real Estate and Employment line ads deadline at 12 noon on Monday.

824-2506
FAX 824-1263

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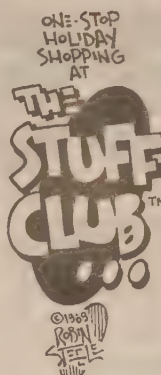
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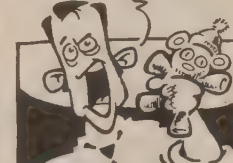
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— GOT A LITTLE HAT
ON, THERE, AND
EVERYTHING...

ANYWAY — WE'VE GOT
A CARLOAD OF 'EM, AND
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SO COME ON DOWN AND
"SAVE LIKE YOU LIVE IN
A CAVE!" — ONLY AT
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locations. Related horticultural
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Say you saw it in the
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work, call us! 394-8485.

SF Opera Telefundraising

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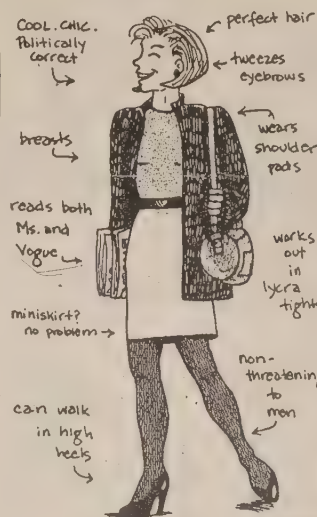
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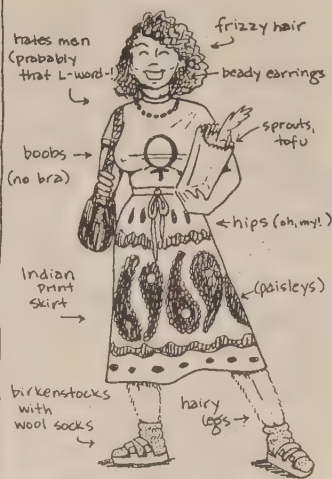
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—A Freshwoman

FEMINIST



LIBBER

(as in: Libber and Onions...ew!)



—Bay Guardian

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MEDI-QUEST 421-7183.

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We want your sparkling personality and professional phone manner to handle our switchboard. Some light secretarial and bookkeeping included. You must have a pleasant phone attitude, be people-oriented and professional in appearance. Contact Ilen Mousal at Brooks-Carrier 392-1900.

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THE

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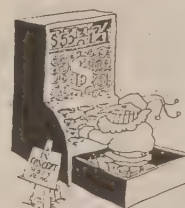
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Advertise Now For Holiday Helpers

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You know the scene. It's the holiday rush and you need help. Find it through a cost-effective, targeted ad in the Bay Guardian Classifieds.

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824-2506

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Now the Bay Guardian Classified will accept any Employment or Real Estate line rate ad (sorry — no display ads or other categories) until 12:00 noon the Monday before publication. At no extra charge.

If you're an employer or agency looking for qualified personnel, we've just made it easier for you. And if you're looking to sell a home, hold an open house, rent an apartment or space or share a rental, our new deadline lets you react quickly to the market — and get the word out before the weekend.

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For more information call 824-2506

Editorial

THE SAN FRANCISCO BAY
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The Bay Area's Best... Every Week.

The Bay Guardian's editorial department is expanding to keep pace with the paper's growth. We have several immediate openings in new positions for creative, energetic people who are committed to high-quality alternative journalism. Sense of humor and an ability to work with others under stressful deadline conditions a must for all jobs.

Senior Editor/News

This position involves directing weekly news coverage as well as helping with long-term planning. We're looking for somebody who understands and supports the Bay Guardian's style of strong, aggressive, opinionated reporting, who has considerable political knowledge and strong convictions and is not afraid of controversy. Requirements include at least three years of professional reporting and editing experience, the ability to work with writers at all levels of skill and experience and a willingness to work long, often unpredictable hours.

Assistant Editor Arts and Features

This person will report directly to the senior editor for arts and features and will help plan and carry out our weekly arts, entertainment and lifestyles coverage. The position involves considerable proofreading and copy-editing as well as some administrative duties. Requirements include at least two years professional journalism experience, with some background in arts and features, as well as strong editing and proofreading skills.

All salaries commensurate with experience. **Absolutely no phone calls, please.** Send resumes to Jean Field, Bay Guardian, 2700 19th Street, San Francisco 94110. The Bay Guardian is an equal opportunity/affirmative action employer. Minority candidates especially encouraged to apply.

Supplements Editor

We're looking for a creative, energetic person to plan and oversee production of regular arts and lifestyles supplements (dining, fashion, health and fitness, education, etc.) Requirements include two years journalism experience (with a background in arts and features), the ability to work with a wide range of writers at all levels of ability and strong writing, editing and proofreading skills.

Assistant Managing Editor

We're looking for an experienced journalist and administrator to help oversee editorial department administration, including budget preparation, personnel, interdepartmental communications, office management, etc. The AME will also help with issue planning and story ideas and do some editing, headline writing, etc. Although this is primarily an administrative job, applicants should have strong editing, reporting and writing skills and an interest in and familiarity with the Bay Guardian's news, arts and features coverage. Steady nerves, exceptional patience, organizational skills and good judgment are a must. At least three years professional journalism experience required. Professional management experience a strong plus.

EMPLOYMENT

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989-9333. No fee. EOE.

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LEGAL NOTICES

LEGAL NOTICES

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 134992

The following person doing business as CUT CUT PARSLEY CLUB, 2040 Union Street, San Francisco, CA 94123: Akira Amanuma, 736 Page St., San Francisco, CA 94117. Registrant commenced business under the above fictitious business name on the date December 1, 1989. This business is conducted by an individual. Signed Akira Amanuma.

This statement was filed with the County Clerk of the City and County of San Francisco, CA on November 29, 1989.

Dec. 6, 13, 20 & 27, 1989 L-240902
ORDER TO SHOW CAUSE
FOR CHANGE OF NAME
NO. 913102

SUPERIOR COURT OF CALIFORNIA IN AND FOR THE CITY AND COUNTY OF SAN FRANCISCO. In re the application of Andrew B. Conklin for change of name.

Whereas the petition of Andrew B. Conklin has been filed in court for an order changing his name from ANDREW B. CONKLIN to ANDREW WATERS; now, therefore, it is hereby ordered that all persons interested in said matter do appear before this court in Department X-4 on the 17th day of January 1990, at 8:30 o'clock a.m. of said day to show cause why this application for change of name should not be granted. Dated November 21, 1989. Ollie Marie-Victoire, Presiding Judge of the Superior Court.

Dec. 6, 13, 20 & 27, 1989 L-240906
NOTICE OF APPLICATION TO
SELL ALCOHOLIC BEVERAGES

To whom it may concern: BAY AREA BILLIARD CLUBS, INC. is applying to the Department of Alcoholic Beverage Control for an On-Sale General Eating Place license to sell alcoholic beverages at 568 Howard Street, San Francisco, CA 94105.

December 6, 1989 L-240908

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 135011

The following person doing business as INSURANCE COURIER SERVICE, 41 Sutter St., Suite 1618, San Francisco, CA 94104: Thomas F. Plerson, 5150 Diamond Heights Blvd., B305, San Francisco, CA 94131. Registrant commenced business under the above fictitious business name on the date February 10, 1983. This business is conducted by an individual. Signed Thomas F. Plerson.

Dec. 6, 13, 20 & 27, 1989 L-240905
FICTITIOUS BUSINESS NAME STATEMENT
FILE NO. 134978

The following person doing business as ORPHEUS LEATHER GOODS, 3945 24th St., San Francisco, CA 94114: Melody Wendt, 355 Mississippi St., San Francisco, CA 94107. Registrant commenced business under the above fictitious business name on the date N/A. This business is conducted by an individual. Signed Melody Wendt.

This statement was filed with the County Clerk of the City and County of San Francisco, CA on November 22, 1989.

Nov. 29, Dec. 6, 13, 20, 1989 L-240904
FICTITIOUS BUSINESS NAME STATEMENT
FILE NO. 134964

The following person doing business as PLUMBER ONE, 331 27th Ave., #1A, San Francisco, CA 94121: Yakir Ben-Jakov, 331 27th Ave., #1A, San Francisco, CA 94121. Registrant commenced business under the above fictitious business name on the date N/A. This business is conducted by an individual. Signed Yakir Ben-Jakov.

This statement was filed with the County Clerk of the City and County of San Francisco, CA on November 28, 1989.

Dec. 6, 13, 20 & 27, 1989 L-240901
FICTITIOUS BUSINESS NAME STATEMENT
FILE NO. 134891

The following person doing business as POWELL & COMPANY, 1009 Sillman Street, San Francisco, CA 94134: Janet Louise Powell, 1009 Sillman Street, San Francisco, CA 94134. Registrant commenced business under the above fictitious business name on the date N/A. This business is conducted by an individual. Signed Janet L. Powell.

This statement was filed with the County Clerk of the City and County of San Francisco, CA on November 22, 1989.

Nov. 29, Dec. 6, 13, 20, 1989 L-240801

NOTICE OF APPLICATION FOR CHANGE IN OWNERSHIP OF ALCOHOLIC-BEVERAGE LICENSE

To whom it may concern: HORATIO JOSE PEREIRA is applying to the Department of Alcoholic Beverage Control for an On-Sale General Public Premises license to sell alcoholic beverages at 540 Valencia St., San Francisco, CA 94110.

December 6, 1989 L-240903
FICTITIOUS BUSINESS NAME STATEMENT
FILE NO. 134724

The following person doing business as FLASH GORDON PHOTOGRAPHY, 24 Magnolia Street, San Francisco, CA 94123: Edward G. Straub, 24 Magnolia Street, San Francisco, CA 94123. Registrant commenced business under the above fictitious business name on the date N/A. This business is conducted by an individual. Signed Edward G. Straub.

This statement was filed with the County Clerk of the City and County of San Francisco, CA on November 15, 1989.

November 22, 29, Dec. 6 & 13, 1989 L-240704
FICTITIOUS BUSINESS NAME STATEMENT
FILE NO. 134374

The following persons doing business as SAN FRANCISCO CANCER SPECIALISTS, 2645 Ocean Ave. #305, San Francisco, CA 94132: Leslie C. Moretti, 30 Turkey Farm Lane, Woodside, CA 94062 and Joseph Szumowski, 1634 Sugarloaf Drive, San Mateo, CA 94403. Registrant commenced business under the above fictitious business name on the date September 1, 1989. This business is conducted by an unincorporated association other than a partnership. Signed Leslie C. Moretti.

This statement was filed with the County Clerk of the City and County of San Francisco, CA on November 2, 1989.

November 22, 29, Dec. 6 & 13, 1989 L-240707
NOTICE OF PETITION FOR ADJUDICATION
OF NEWSPAPER AS A NEWSPAPER OF
GENERAL CIRCULATION AND NOTICE OF
HEARING THEREON

Please take notice that on December 15, 1989, at 9:30 a.m., or as soon thereafter as the matter may be heard before the Law & Motion Department 9 of the above entitled Court located at 450 Van Ness Avenue, San Francisco, California, California Business Times, Inc. dba San Francisco Business Times will move the Court for an order granting said newspaper the status of a newspaper of general circulation in the City and County of San Francisco, State of California pursuant to Gov. Code Section 6008.

Petitioner, California Business Times, Inc. dba San Francisco Business Times, alleges:

1. That petitioner is the Publisher of San Francisco Business Times.

2. That California Business Times, Inc. is a corporation organized and existing under and by virtue of the laws of the State of California, and publishes the newspaper known as San Francisco Business Times.

3. That San Francisco Business Times is a newspaper of general circulation published for the dissemination of local and telegraphic news and intelligence of a general character at its one and only principal office of publication at 325 Fifth Street, San Francisco, California 94107.

4. That San Francisco Business Times has maintained a minimum coverage of local or telegraphic news and intelligence of a general character of not less than twenty-five percent (25%) of its total inches during each year of the three years preceding the date of the filing of this petition in San Francisco, California.

5. That the newspaper has a bona fide Subscription List and substantial distribution to 12,777 paying subscribers, and 7,223 requesters and samples of a guaranteed delivery of 20,000 which is audited annually by ABC.

6. That the newspaper has been established, and published at regular weekly intervals in San Francisco City and County, California for greater than three years preceding the date of the filing of this petition in San Francisco, California.

Wherefore, Petitioner prays that the San Francisco Business Times be declared a newspaper of general circulation.

This statement was filed with the County Clerk of San Francisco on November 29, 1989.

December 6 & 13, 1989 L-240907
FICTITIOUS BUSINESS NAME STATEMENT
FILE NO. 134682

The following person doing business as TAXES LIMITED, 4124 18th Street, San Francisco, CA 94114: Michael Jon Gray, 4367 25th Street, San Francisco, CA 94114. Registrant commenced business under the above fictitious business name on the date N/A. This business is conducted by an individual. Signed Michael J. Gray.

This statement was filed with the County Clerk of the City and County of San Francisco, CA on November 14, 1989.

November 22, 29, Dec. 6 & 13, 1989 L-240705

FICTITIOUS BUSINESS NAME STATEMENT
FILE NO. 134485

The following person doing business as RAINBOW AUTO SERVICE, 198 Valencia Street, San Francisco, CA 94103: Robert Taunton, 1717 17th Street, San Francisco, CA 94112. Registrant commenced business under the above fictitious business name on the date April 1, 1989. This business is conducted by an individual. Signed Robert Taunton.

This statement was filed with the County Clerk of the City and County of San Francisco, CA on November 6, 1989.

November 15, 22, 29, Dec. 6, 1989 L-240802

FICTITIOUS BUSINESS NAME STATEMENT
FILE NO. 134445

The following person doing business as ACAJOU PRODUCTIONS, 1322 20th Ave., San Francisco, CA 94122: Leslie D. Farrell, 1322 20th Ave., San Francisco, CA 94122. Registrant commenced business under the above fictitious business name on the date N/A. This business is conducted by an individual. Signed Leslie D. Farrell.

This statement was filed with the County Clerk of the City and County of San Francisco, CA on November 28, 1989.

Dec. 6, 13, 20 & 27, 1989 L-240904
FICTITIOUS BUSINESS NAME STATEMENT
FILE NO. 134738

The following persons doing business as THE LANGTRY, 637 Steiner Street, San Francisco, CA 94117: THE PAINTED LADY, a California Limited Partnership, 637 Steiner Street, San Francisco, CA 94117. Key: Taanin, General Partner, 320 Clement Street, San Francisco, CA 94118. Ginny Foat, General Partner, 637 Steiner Street, San Francisco, CA 94117. Registrants commenced business under the above fictitious business name on the date June 1985. This business is conducted by a limited partnership. Signed Kay Taanin.

This statement was filed with the County Clerk of the City and County of San Francisco, CA on November 16, 1989.

Nov. 29, Dec. 6, 13, 20, 1989 L-240802

FICTITIOUS BUSINESS NAME STATEMENT
FILE NO. 134636

The following associations doing business as 1) OPERA FOR YOUNG AUDIENCES, 2) STUDENT MATINEES, 3) OPERATIMES, 4) OPERA GUILD SEASONBOOK, 5) FOI-DE-ROL, 6) OPERA BALL, 7) OPERA LA CARTE, 8) PREVIEW TAPES, 301 Van Ness Avenue, San Francisco, California: San Francisco Opera Guild Inc., War Memorial Opera House, 301 Van Ness Ave., San Francisco, California 94102. This business is conducted by a corporation. The registrant commenced to transact business under the above-listed fictitious business name or names Student Matinees, Opera for Young Audiences, 1930; others since 1939. Signed Jane M. Hartley, President, San Francisco Opera Guild.

This statement was filed with the County Clerk of the City and County of San Francisco, CA on November 13, 1989.

November 22, 29, Dec. 6 & 13, 1989 L-240706

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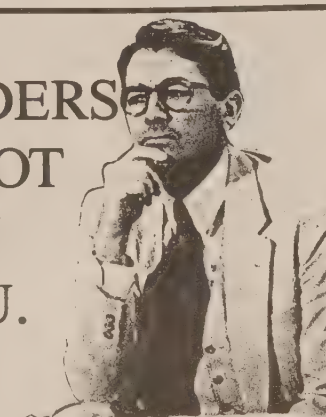
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* The Bay Guardian has the legal right to reject any advertising for any reason whatsoever. If your ad is unacceptable we may notify you and give you the opportunity to rewrite it to our satisfaction.

* Any mention of traveling to a specific location will be placed under Bulletin Board, Travel Companion Wanted.

* Personal abbreviations are limited to the following: M (male), F (female), W (white), B (black), A (Asian), J (Jewish), H (Hispanic) and G (gay).

* No last names, private addresses or telephone numbers are printed.

* You must use a commercial mail service, post office box or Guardian Box for replies.

* Guardian Boxes are for personal relationship replies only. The Bay Guardian does not allow commercial business solicitation or circulars of any nature to personal box holders. Mail of this type will not be forwarded.

* We do not correct most spelling or punctuation errors. \$7 is charged for each copy change after submission or cancellation.

READERS

HOW TO REPLY TO A BOX NUMBER

If the box number is followed by a ♀ you can call 900-844-5555 and reply to the ad of your choice on the Guardian Relationship Reply Line. This line will allow you to leave a voicemail message for the ad of your choice. The ads that contain just a ♀ can be written to ONLY if they have a post office box outside the guardian. If the box number is followed by a ♂ you can write to the ad of your choice at the following address: Guardian Box # 2700 19th Street, San Francisco, CA 94110. Address other replies as instructed in the ads. Guardian boxes expire FOUR WEEKS after the ad's publication. No cost to reply by mail.

♂ MEN SEEKING MEN

To get the most responses place your voicemail message right away!

Friendly, intelligent WM - early 50's, wide interests. Looking for boyfriend (educated, kind, financially secure). Box 20763, Oakland 94620-0763.

How to Answer Relationship Ads:

with a ♂

call

1-900-844-5555

The Bay Guardian

Person to Personals

Relationship Response Line

90 per minute

The ads that contain just a ♀ can be written to ONLY if they have a post office box outside the Guardian.

Questions?

Call 824-2506

Bl WM, 33, handsome, physically fit, healthy, professional, warm, communicative, seeks discreet friend for trust, sharing, touch. Box 30, 2980 College, Berkeley 94705.

WOMEN SEEKING WOMEN

Would like to meet other gay women 29-late 30's. Prefer those who are of feminine character as myself. I am 34, dark hair, brown eyes, BA from U.C.B. and live in Berkeley. Photo appreciated, but not necessary. Guardian Box #09600A.

Not all advertisers record a message right away, but you can still respond. 90 per minute

Exit The Bar Scene

And enter a whole new world of opportunities with Bay Guardian Relationship ads, from the privacy of your own home and phone. Just call 824-2506.

How to Answer Relationship Ads:

with a ♀

send your letters to

The Bay Guardian Newspaper

2700 19th St. Box #

San Francisco, CA 94110-2100

The Friendly Way

To Make New Friends

Bay Guardian Relationship ads work for

all kinds of relationships. Whether

you're seeking a promising new

romance or rewarding new friendships,

Guardian Classified can make the intro-

ductions for you. Answer the ads that

spark your interest, or place one of your

own and share your interests with

others. Call 824-2506 and we'll give

you a friendly response.

WOMEN SEEKING MEN

BF 25 pretty, slim, seeks happy fun-

loving millionaire. POB 426 SF 94102.

Attractive, youthful, petite, warm,

professional, Asian F, 42, seeks

honest, sincere, professional WM, 35-

45, for relationship. Smoke and drug-

free. Reply with photo. Guardian Box

#10306A.

Tall, attractive, shapely and sensitive

female, designer and artist, 36, seeks

to meet man for relationship with poten-

tial for intimacy. I - communicative,

affectionate, funny, sentimental,

adventurous. He - tall, bright, grounded

professional, commitment to honesty

and growing, and wants a relationship

based on sharing. Guardian Box

#10311F.

Saturday Night, Sunday Morning...

And hopefully much more. Blonde,

blue-eyed, 5'3", slim, 42, helping

professional, ready for a long-term

relationship. I'm smart, pretty, kind,

politically progressive, and looking for

someone with similar values. I love

sunshine, eating out, cooking in,

cuddling, open communication,

movies, videos, music, hiking and

laughing. Guardian Box #09304F.

Dance the New Year in with an attractive

redhead, single, 35, 109' tall. I love

to dance, play tennis, take long walks

with my dog and explore the events the

City has to offer. I am a NYer at heart

but love the California lifestyle. Seek-

ing an honest, sincere, handsome non-

smoker for an intimate and caring

relationship. Photo please. Guardian

Box #10305B.

Lion-Hearted

Tall, slender beauty, redhead, 40, with

everything except a dear and loving

man by my side is seeking a partner-

ship with love, commitment, passion,

intellect and tenderness contribute to a

very special shared experience. You are

my counterpart, a man who is a

leader, is tall, handsome, self-assured,

independent but not remote, funny,

unpretentious, smart as hell and loves

to have fun. All your emotional equip-

ment is working and you truly love

women. You admire courage, believing

it to be the first virtue. You're a man

who doesn't usually answer ads and

thinks that it is almost too good to

be true. It is! Almost. 3020

Bridgeway, Suite 122 Sausalito 94965.

#09311

Kindred Spirits

Seeking my partner on the heartpath:

Political comrade, spiritual brother,

heartmate, wilderness lover. Me: forty,

feminist, reader, writer, teacher,

adventurer, traditional, radical,

mystical, natural woman. Guardian Box

#09301F.

How to Answer Relationship Ads:

with a ♂

send your letter to

The Bay Guardian Newspaper

2700 19th St. Box #

San Francisco, CA 94110-2100

Guardian Classified Works

"Overtime"

Classified Department open Wednes-

day and Thursday evenings until 7pm.

Best the Friday 2pm deadline.

Rock 'N' Roll Shrink

Are you up to the sum of: astute,

stirking, self-assured, fun, warm,

reflective, interpersonally brave WF 40,

with big laugh, humor, heart, disarming

candor, young, artsy, slim, cool good-

looks, hiking boots, electric guitar who

wants partner. Bay Area (s)? Photo

preferred. Guardian Box #09314H.

CLEAN UP

by selling those unwanted items in Bay

Guardian Classified. Call 824-2506 and

ask about the Guardian Guarantee.

Open Your Heart

Single WF, 5'4", 128 lbs., East Bay professional: smiling, confident, visually appealing, child-free; seeks handsome, outgoing counterpart, 30's, for indoor and outdoor adventures/relationship. Like myself, you are physically, financially and emotionally fit, sense of humor your strongest asset, loving spirit your greatest strength. Will you follow your instinct and respond Nonamok. Photo, phone, please. Guardian Box #09309A.

Leave The Bar Scene Behind There's a better place to meet that's worked for thousands of Bay Area singles: Introduce yourself to the kinds of people you want most to meet and get your responses by mail or on Person-to-Personals, our unique Relationship Reply Line. Get ready for a change of scene by calling 824-2506 today.

Debauchery Extraordinary

Incorporated

A 26-year-old firm (WF), specializing in R and D of libidinous beverages, raging dinner parties, and global exploration, seeks one good man to come on board. Please send resume and photo in confidence to Guardian Box #10315B.

Artistic, playful woman, good sense of humor, poet, cartoonist, writer, likes New Mexico and Mt. Shasta, hiking, cross-country skiing, slender and petite, seeks warm, communicative, healthy, gentle man with artistic/collateral interests, sense of humor, and time to enjoy life and meet a Nonamok. Goal: Committed, monogamous relationship. 36-50. Photo requested. POB 6088, Moraga 94570. #09316

Mature Sensual Attractive

Black Rubenesque dominant nasty but nice. Classy intelligent nonsmoker seeks emotionally secure partner who likes romantic black lace, champagne, and popcorn. Love sports, music, art, traveling, photography. Come share my surprises. Guardian Box #09315H.

Attractive and youthful, 43-year-old

mental health professional and single mom of a delightful two-year-old boy, seeks single dad, or other single male, who enjoys family life and the company of small children. I am affectionate, witty, intelligent, playful and compassionate. Looking for a well-educated, honest and caring man, with a sense of humor, integrity, and similar qualities/values (35-50), who is interested in developing a healthy and lasting relationship. 5337 College, #418, Oakland 94618. #10317

Beautiful AF, 32, seeks bachelors

neat, sharp, humorous, caring. Photo appreciated. You'd share: 1032 Irving, Box #337 SF 94122.

Pretty, spunky, slim, stylish, thoughtful,

fun WF, advertising professional, 37, seeks attractive, intelligent, fit, good-humored, social, warm, professional gentleman (35-50), for skiing, bicycling, dining out, Sunday morning calls, exploring new places and possible relationship. Photo please. Guardian Box #09327H.

Dry Spell Over!

Garbage cleared and in my power, at last. Seeking brilliant professional WF, 38, sensual, giving, creative, expressive, fit seeks similar WM 35-48 to explore renewable passion, work/love balance, possibility of children, psych-spiritual growth, health, the arts, social responsibility, travel, the outdoors, domestic bliss. If you relish the challenge of an extraordinary intimacy, I want to meet you! Photo appreciated. Guardian Box #10308A.

Live Wire

seeks increased voltage to light up this and future holiday seasons. Semi-dazzling, blue-eyed blonde woman, 5'9", 34, seeks tall, sparkling, well-lighted fire, bright ideas, for forays both brightly and dimly lit. No thousand points or spiritual beacons, but similarly progressive, professional, iconoclastic, convivial and kind waitage welcome. Send up flare to Guardian Box #09320F.

Stylish architect, 29, single, recovering

workaholic seeks single man, 33-40, 5'10" plus, professional to rekindle my interest in skiing, hiking, travel to Europe, music, etc. You need to be affectionate, confident, loving. Marriage? Children? Guardian Box #10301F.

I am a Berkeley single WF who has

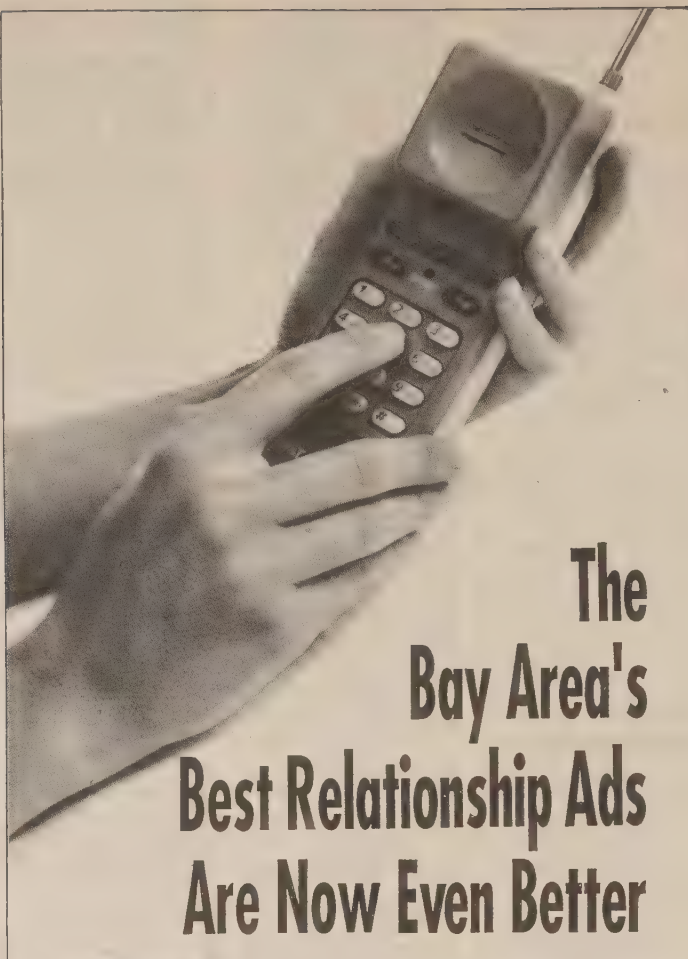
brains, looks, sense of humor, intellectual curiosity, and a love for classical music: am looking for you to share this with. If you are a young 45-55, monogamous man who seeks a long lasting romance, and possesses the three S's - smart, sensitive, supportive, write POB 7206, Berkeley, 94707.

Rock 'N' Roll Shrink

Are you up to the sum of: astute, stirking, self-assured, fun, warm, reflective, interpersonally brave WF 40, with big laugh, humor, heart, disarming candor, young, artsy, slim, cool good-looks, hiking boots, electric guitar who wants partner. Bay Area (s)? Photo preferred. Guardian Box #09314H.

CLEAN UP

by selling those unwanted items in Bay Guardian Classified. Call 824-2506 and ask about the Guardian Guarantee.



Introducing



The Bay Guardian Relationship Reply Line

Placing a Relationships Ad in

Bay Guardian Classified has always been a great way to find the kinds of people you most want to meet. Since 1966, we've helped thousands of people make new beginnings... and thousands of couples find happy endings. And now the Bay Area's best, most trusted personal ads are even better.

Starting now your Bay Guardian Relationships Box Number will double as your personal, private telephone message extension with Person-to-Personals, our all new relationship reply line. It's the state of the art in personal messaging systems... and it's **FREE** to Guardian Relationships Advertisers (the respondent pays the call). Of course, you can still get responses by mail. But it costs you nothing extra to use Person-to-Personals. There's no charge to call for your responses from any touch-tone phone, or to record your outgoing message. To get the most responses, place your voice mail message right away!

Person-to-Personals is a great way to say a little more about yourself than in your printed ad, and it's easier for readers to respond. You can evaluate those responses from the privacy of your own phone. You can hear their voices, and make better choices. Your voice will be clearly recorded with the highest technical standards available. You can hear your own message played back before you save it. Or change it... and try again. Your message will go on line within 24 hours, so people can hear it on the "browse" function and reply - even before your ad appears in print!

If you think of yourself as an analog individual in a digital world, relax. While Person-to-Personals is a sophisticated high-tech system, it's designed to be as user-friendly as possible. It takes you closer to your heart's desire step by step, providing clear, simple instructions each time you call. To find out more about Person-to-Personals, call 824-2506 today*. And get ready for an exciting tomorrow.

*All outgoing Person-to-Personals telephone messages will be screened by the Bay Guardian, using the same standards as for printed ads. Messages may be changed at no charge, but you must allow 24 hours to be back on line. Advertisers must be 18 years of age or older.



When you see a ☎
Call 1-900-844-5555.

person to
personals

About Creating The Future

Consider the possibilities: Garlic is laughter over dinner prep. Garlic everywhere. Dancing in the living room, packing gear: X-C skis. Check the weather. If it's warm, sea kayaks or bikes? Weekdays are for movies, symphony and other cultural delights. Weekends we save for hard fun! And in all this merriment, you and I are responsible professionals: 35-45, tenacious; manage a home, savor friends, stand for the possibility of family. No screws loose, please send standard American English reply. Guardian Box #09325F.

Writer, early 30's, feminine, mischievous and flirtatious, seeks very attractive counterpart to explore limitless romantic possibilities. Challenge me. Photo appreciated. 3315 Sacramento #201, SF, CA 94118.

Nice Girl Seeks Nice Guy

She is tall, cute, smart, slender, 30 something, multi-racial, multi-cultural, enjoys outdoors, nature, animals, kids, aerobics, art, books, music, travelling. Seeks tall (5'10" plus), serious, communicative, educated, gentle, financially stable male, 35-45, for marriage and family, who has flexible work schedule and can travel internationally four times a year for the next twenty years. Photo appreciated. Guardian Box #09310F.

Is There an Attractive Older

man not hung-up on chronological age who will accept this challenge and write to a special ageless blonde, petite, shapely, creative, progressive woman who seems to have lots going for her but perhaps you can supply what's missing! Race unimportant. POB 9021, Berkeley 94709-0021. #10318

Responding to a Relationship Ad?

Just write to:
The Bay Guardian Newspaper
2700 19th St., Box #
San Francisco, CA 94110-2189

Roll The Dice!

Beautiful vibrant blonde (5'9", 120, 36) design professional. Passion for dance, Macintosh, tennis, movies, travel, movies and astrology. Seeking plus 6', 34-39, slender, global, tender, creative man with courage and intelligence to realize dreams. You love your work, do emotional/body energy work and know ESO. You believe love can empower each of us. Guardian Box #10314H.

My dream-boat: 35-45, a teddy bear, dark-haired, possibly Jewish, expresses feelings, makes money, has time, loves kids, wants closeness. Monogamous, spiritual, helping professional. Me: 42, mom, pretty, earthy, not thin, love words, backrubs, writing, literature, processing, figuring it out. S.F. Photo. Guardian Box #10316H.

Scarlet Begonias

Lover of nature, camping, music (Grateful Dead to classical), travel, romance, seeks friend, soulmate, partner with similar interests, who's sensitive and open to commitment. I'm 30, with blue eyes and long, dark, curly hair. College grad. Comfortable in bare feet or high heels (no cigarette smokers). Guardian Box #09323F.

Bay Area Neophyte

Single WF, 33, adventuresome, outdoorsy (bicycling, skiing, beaches), healthy, enjoys films, possesses zest for life and offbeat humor. Seeks WM, 30-45, who deep sits, mediator sports and prefers spontaneous vacations. Be my tour guide: I've never seen a whale or ridden a cable car. POB 170689, SF, CA 94117.

Wanted: Six Professional Men

Who are intelligent mavericks. Trim, attractive, funny, nonwalking-wounded, nonsmoking, into movies, dancing, fun, ages 38-52, for progressive dinners with six unusual mentally-intact, attractive petite women. Come to our party, send favorite photo. Guardian Box #09313F.

5'2", Eyes bl Blue

Pretty, Smart, Single, too. Actually, I'm 5'3", but the rest is true. You: single, mid thirties to early forties, intelligent, handsome, emotionally available. Letter/photo to Blue, POB 2677, Alameda, CA 94501, or call my voice mail box. #11303

Joy, passion, communication, commitment. Lovely, single WF, with small look-alike, seeks bright, happy, fun, nonsmoking, single WM, 40's, with whom to share it all. 735 Hickey, #264, Pacifica 94044. #09307

Loving, creative, intelligent, physically active, slender, Jewish, 37-year-old professional with striking looks - good home cook, avid gardener, and caring friend. Would like to meet someone special, likely 32-42, who likes to listen and talk, is interesting, intelligent, good-natured, and good-looking. Someone who is basically happy in his career, is emotionally available, and enjoys the outdoors. With the right person I am ready for a loving marriage and family. Photo appreciated. 1400 Shattuck 480, Berkeley 94709. #09324

The place to look! The place to be! Guardian Classifieds. 824-2506.

Brainy Beauty Seeks

One In A Million Man

Tall, beautiful, sophisticated, successful professional WF is ready for a lifetime romance with the right man. All I want is someone tall, energetic, self-confident, outgoing, sensitive, affectionate, very intelligent and successful, with a great sense of humor, age 32-45. Maybe the odds are only one in ten thousand, but it feels like one in a million. Photo appreciated. Guardian Box #10307F.

Wealthy Men

I am an incredibly active, energetic, hard-working 26-year-old WF with a penchant for sports and a passion for life and all that it can offer. My life is great in every way but one, I am looking for a relationship with a kind man of substantial means to fill that only void. Marital status unimportant. Discretion is no problem. I am very attractive, fit and slender. Let's meet and discuss the possibilities. Guardian Box #09303H.

Visually appealing, slender and curvaceous, smart, classy and career oriented, desires mentally stimulating and aesthetically provocative man. Prefer "30 something" but age not as important as positive attitude. Photo appreciated. Guardian Box #10312F.

Partner, Comrade, Sidekick

Compadre, Lover, Friend
Dynamic, soft, funny, direct, unconventional, emotional, feminist mental health professional, 42, seeks all of the above and more for a communicational collaboration, celebration. I'm fit, stocky, attractive and too smart for my own good. I love men who are brave, active, verbal, physical and optimistic. Please tell me about yourself! POB 137, 5098 Telegraph Ave., Oakland, CA 94609.

She's Gotta Have It

I'm 30, smart, fit and ready for my life-long partnership. If you're a capable, loving, humorous, 28-35-year-old, love life and can commit to a future, let's meet. No photo, only charms and honesty. Guardian Box #10310H.

Attention Naval Aviators!

Look no further! Single, attractive, Italian female looking for single WM, 32-45 years, 5'11" 5'10" with blue, green, hazel or gray eyes. Please don't answer this ad if you're in a relationship. Send your responses with photo (will return) to Guardian Box #11301F.

The Perfect Complement

You're warm, sensual, adventurous, successful, fit 34-44. Desirous of a charming, intelligent, independent AF friend and lover. Currently career-minded, but could be persuaded otherwise. Guardian Box #09312F.

No Tire Kickers

No Joy Riders...Please!

Wanted: Experienced drivers who have a sense of confidence on the road and know how to handle heavy machinery. No squeaks, leaks or rattles. Sparklies inside and out. This special edition is fully adaptive, smooth handling and responsive. No financing available, no trade-ins. Picture ID and "driving record" a must. Guardian Box #11300H.

Looking for a life partner? Good friend and great lover? Me too. I am 45, attractive, professional, outgoing, want warm, hearted, communicative, prosperous guy for relationship. POB #2657 Berkeley 94702.

R.N., M.S.N., C.N.M., M.F.C.C.I., 38, Seeking PH.D., M.D., J.D., M.B.A. or accomplished equivalent under 49 and still childless. I'll trade my stunning looks, dynamic athlete's body, burnings, wit, depth of character, eroticism, fascinating stories and nurturing care for yours. Photo exchange. Box 37, 2550 Shattuck, Berkeley 94704. #08300

Wanted

The love of my life. He is single 37 plus adventurous, ambitious, athletic, playful and compassionate. Creates his own joy. I am a vital loving 39-year-old woman who is bright, energetic, attractive and ready for the right partner. Guardian Box #09321F.

AF, light-hearted, good-looking, intelligent, preferably excellent bridge and tennis player. #10302

On Solid Ground

Wildly attractive WF, 40's, curvy, stable, playful and polyglot. Strongly developed left and right brain, good-natured, good-hearted. Open to friendship, fun, or/and commitment with male(s), 25-50 years. Guardian Box #10320F.

If you (are tall, 6' plus, 37-48, well-educated, bright, sensitive, like sports, art, travel, dancing, sincere and financially secure) would like to take another chance in forming a lasting relationship, possibly family, with a nice Jewish woman, sensitive, artistic, vivacious, athletic, has career, sincere, has sense of humor, strong but vulnerable too, please write and send photo to POB 5663 Berkeley 94705. #10319

Mutual Caring And Sharing
Creative single JF pretty, seeks Jewish counterpart, 43-53ish, attractive, growth-oriented, analytical, thoughtful and perceptive who also enjoys cultural events. "DYR" POB 584, Berkeley 94701.

Interested in a nurturing, committed relationship? Attractive, intelligent, affectionate woman 28, seeks loving, humorous, caring, responsible man. Liberal politics. Classical music, literature, movies, walks. Fairly satisfied with career choices. Guardian Box #09318F.

Single, 40-plus WF seeks a warm, sensitive man who wants the same in a woman. Let's talk. 2124 Kittredge, Berkeley 94704. #10313

RELATIONSHIP ADVERTISERS READERS

HOW TO REPLY TO A BOX NUMBER

If the box number is followed by a ☎ you can call 900-844-5555 and reply to the ad of your choice on the Guardian Relationship Reply Line. This line will allow you to leave a voicemail message for the ad of your choice. The ads that contain just a ☎ can be written to ONLY if they have a post office box outside the Guardian. The cost is .99 per minute. If the box number is followed by a ☎ you can write to the ad of your choice at the following Address i.e. Guardian Box # 2700 19th Street, San Francisco, CA 94110. Address other replies as instructed in the ads. Guardian boxes expire FOUR WEEKS after the ad's publication. No cost to reply by mail.

Answering A Relationship Ad Is Now A Lot Easier.

Introducing

person to
personals

CROSSED SIGNALS

Lose that potential someone's box number or address or phone number??

Check CROSSED SIGNALS in the BULLETIN BOARD SECTION

(between the Intro services and For Sale sections)

for messages or to place a message of your own

824-2506

Great place to make connections!

1-900-844-5555

The Bay Guardian Relationship Reply Line

Introducing yourself to someone new isn't the easiest thing in the world to do. But since 1966, Bay Guardian Classified has helped thousands of people do just that. And now the Bay Area's best Relationship Ads are even better.

Because now you have a fast, easy way to respond to the Relationships advertisers in the Bay Guardian ... by phone. It's called Person-to-Personals, and it's the state of the art in personal messaging systems. When you call, you can learn more about the advertiser than what's in the paper by simply listening to their outgoing Person-to-Personals message. Not all advertisers record a message right away, but you can still respond by phone.

Think of It - no time consuming letter-writing (unless you want to, of course). No waiting by the mailbox day after day for the response to your response. Person-to-Personals is a sophisticated touch-tone service that takes you closer to your heart's desire, step by step. You can introduce yourself to the person whose ad caught your eye (or ear) in the privacy of your own phone.

Your voice will be clearly recorded with the highest technical standards available. You can hear your own message played back to you before you save it. Or change it. Or delete it ... and try again. The system allows you to browse through any or all of our advertisers' outgoing messages. And you can leave as many messages as you want to as many advertisers as you wish.

If you think of yourself as a low-tech person in a high-tech world, don't worry. Person-to-Personals is designed to be as user-friendly as possible, providing clear, simple instructions each time you call. The fee for calling the Person-to-Personals number is only 99¢ per minute, automatically added to your monthly phone bill. That's a small price to pay for a priceless opportunity.

THE SAN FRANCISCO BAY
GUARDIAN

94 DECEMBER 6, 1989 | THE SAN FRANCISCO BAY GUARDIAN

When you see a
Call 1-900-844-5555.

PERSONALS
personals

Married Woman Desired

Seeking a feminine, vivacious, aggressive, passionate, sexy, romantic, entranced woman whose husband no longer looks at her with wanton eyes. A woman needing romance and a nice evening out. One who knows she is desirable and would enjoy hearing it from an admired man. WM, honestly very attractive, sincere, tall, athletic, muscular, humorous, financially secure blond, who very much desires the same. I am really unconcerned with age, very much enjoying the special company of an older woman. I require and offer complete confidentiality and request a warm letter and photo which will definitely be swapped and returned. I promise you won't be disappointed. POB 1696, 41 Sutter, SF, 94104.

WM, 31, 6'4", brown hair, attractive. Recent San Francisco college graduate with a blue-collar background (i.e., I enjoy the arts although I'm not erudite). Interested in exploring the city and hiking with single F, 27-33, while hoping a spark catches hold. Guardian Box #09117H.

Attractive WM, 42, professional, enjoys biking, driving on the coast, sunset, has high integrity and an open heart, seeks female who wants a lot of attention - must be able to divert me from work. Reply to POB 85454, S.F., 94188. #09109

Secure, educated, hefty WM, offers slender WF protection, affection. SF 94118. POB #26, 350 7th Avenue, SF 94118. Lonely widower, want slender, caring, warm, romantic life partner, 40-64, POB 2510, Sausalito 94966.

On Solid Ground

New in town, 40, business executive with various interests seeks to meet intelligent, career-oriented lady. POB 28141, SF 94128.

WM, 52, 5'9", 165, business owner, horse rider, bay sailor, member San Francisco State University Symphony Choir, wants WF, 33-45, confident, good conversationalist, warm and social, for marriage. Must be at least 5'7", comfortable in both formal and casual attire. Photo/background sketch/phone. Guardian Box #09127F.

Intelligent, single WM, 36, affectionate, with sense of humor, physically/financially fit, 6', enjoys cross-country ski skating, cycling, quiet mornings together doing nothing. (I don't even know the rules to football). Rainy weather, movies. Seeks intelligent, active, independent, nonsmoker woman 25-45, kids OK, who doesn't believe that kids are the only ones who can have fun. Box 207, 48 Shattuck Square, Berkeley, 94704. #11103

To Love And Savor

my life, this extraordinary world and you. These are my goals. Affectionate, poetic, solvent M, 35, 5'8", slim needs little more. Loving, reasonably slim, playful, non-workaholic F 25-40, send unposed photo, heartfelt letter. John, Guardian Box #09105H.

Thirsty

but won't drink until I find an elixir as sweet as my own. Mentally gymnastic, loving, athletic, Baryshnikovian build. Van Gogh's vision, Richter's love of color, 32, 6', 180, a Redford-Sting hybrid. Photo appreciated. W.E. 2560 Bancroft Way #104, Berkeley 94704.

Guardian Guarantee

Six weeks for the price of three! Sell one item at 55 cents per word per week for three weeks and get the last three weeks free! Call 224-8506 for details.

Chemistry Set

Solvent mixture of good looks, intelligence, creativity and integrity, distilled 31 years, seeks stable long-term solution. Will react passionately with sensitive, soft-spoken, smart woman who likes the arts, outdoors and children, among other things. No volatile substances please. Photo appreciated, write 110 Pacific, #285, SF 94111. #09116

Well Santa

I'm afraid I'm going to have to ask you for something really special this Christmas. I've searched all over this year and haven't found what I've been looking for. Perhaps you can help. The only really significant item on my Christmas wish list is the desire to meet an exceptional 35-45-year-old woman to live happily ever after with. Now Santa, I'm aware that such a pretty, intelligent, enthusiastic, adventurous, athletic and self-confident woman might seem a bit too much to ask for. However, this educated, mid-40's, handsome, trim, 6' WM has matured into a very friendly, emotional, and financially secure, honest, fun to be with person who has a tremendous amount to offer this very special lady. Our mutual interests include: cultural (art, antiques, books, etc.), sporting (boating, skiing, golf, tennis, etc.), and family (kids, friends, lots of affection, great hugs, etc.) activities. Santa, if you know of such a woman, and she too is eager to begin 1990 building a potential lifelong relationship, complete with friendship, trust, communication, and mutual support, please leave her descriptive letter and photo under my tree. You might just make it the most exciting Christmas ever for both of us. Guardian Box #10108A.

Take Heart! (Mine?)

There's still time to fall in love before Valentine's Day! Single (Jewish) WM, 35, seeks Fem of similar age to enjoy life (wilderness, biking, swimming...) and (I hope) love. Environmental engineer, financially and emotionally secure, knows how to cook, clean and caress. Nonsmoking, non-religious, left-leaning, lover of life - would like to meet an unpretentious, attractive woman with a sense of herself, who has the time and is ready for the commitment of a real relationship. KIDS OK. You have time for me too. Guardian Box #11101F.

An emotionally available, usually thoughtful, often communicative, basically decent and honorable man; handsome, tall, slim, bearded, good sense of humor, 43 years old (look 39), non-religiously Jewish, psychologist, writer, beach lover, jogger seeks 32-40-year-old woman, who is psychologically-minded, who is comfortable in jeans or sweats, who wants children, and who is ready for the romance, the laughter, and the nitty-gritty of something enduring. Photo appreciated, not required. POB 7172, Berkeley 94707. #10122

Real Life Only!

Life is too short to waste in front of the tube, let alone "going out" to bare of gross social expectations. "To live" is an active verb and time is getting smaller if you enjoy vistas, trees and the sun, fine food, good music, intellectual stimulation, and life in general, then I want to share with you, I'm honest and easy-going WM, 24, 5'10", 145, I'm into exercise, nature and social issues, and would like to meet a pretty, athletic, centered woman, 22-26, interested in the same. Challenges accepted. Please send photo, life philosophy, favorite bike trail, Spring fashion ideas, etc... Guardian Box #10110F.

Italian-American, 43, 5'9", slender, a smoker, seeking an affectionate mature woman. I am unpretentious, gentle yet passionate, masculine, humorous, and understanding. POB 5402, South San Francisco 94083. #08106

Does your soul enjoy, yet ache sometimes upon watching fantasy movie romances? Under the realistic lens of the universe, perhaps we can generate our own script together. 28-year-old WM exploring fears, strengths, anxieties, passions, etc., hopes to encounter 25-32 WF combining shy, gentle nature with an intensity, propensity toward communication, intimacy, confrontation (if needed), humor, love for children, music and basketball. Whew! This is worse than a movie. A desire and willingness to work together developing friendship and more is the key. Photo appreciated. Guardian Box #10111F.

How does a blend of foreign films, nature, sensuality and independence sound to you? I'm a WM, 28, 5'7", intelligent, attractive and sensitive. Looking for a female counterpart (18-40). Box 70, 1678 Shattuck, Berkeley 94709. #05103

You Deserve It!

Handsome WM, heterosexual, 48, trim, internationally travelled, passionate, spontaneous, wants to meet a sensual, attractive woman, 30-45, who enjoys having fun, is open-minded and... adventurous. Box 117, 1475 Polk, SF, CA 94109.

Attractive WM, single father, 45, 5'11", professional, great sense of humor, would love to meet WF, single mother who enjoys life, loves to laugh, wants to share adventure and likes to talk about important things. Photo and phone. Guardian Box #10119F.

Looking For Me?

Looking for someone to share life's highs and lows - could it be you? I'm a young 42 Jewish male, professional, self-employed, 5'7", 155 lbs, athletic, charming, have sense of humor, live in San Francisco, well-travelled and can even dance. If you're petite or nearly so, attractive, 28-38, Jewish/non-Jewish female, nonsmoker, professional, upbeat, stable and interested please apply and please attach photo. Guardian Box #08114H.

Good-looking WM 35, with herpes. Seeks good-looking female 25-35 for relationship. I live in Sonoma County. Guardian Box #12100H.

WM, 44, into twelve steps, self-employed, smoker, with a foot fetish, seeks lady for relationship. Extra points for heels and garters and compatible compulsions. Guardian Box #11105F.

Vicesituated. Variegated. Well-taught! Anyone who thinks it might be fun to draw on the sidewalk with colored chalk, take photos of financial district executives and then street people, or just to taste comparisons of the best SF pizza with a college class named Julian, then send ideas of other nontraditional potentially absurd yet fun things to do to POB 390661, Mountain View 94039.

Fun, music, love, Macintosh, 30s, Constitutional law, Bread and Roses, no cigarettes, many interests, enough money, good-looking, commitment to causes, commitment to each other, Let's do it! Guardian Box #09104F.

Old Stallion Seeks Hard

to find filly for a canter across the floating waves of time. Guardian Box #09126F.

Weekdays free? Affluent, European entrepreneur seeks playful, passionate ladyfriend (preferably young, slender, exotic ancestry). Objective - pleasure, recreation, possibly marriage. Photos, informative letters appreciated. P.O. Box 5192, Berkeley 94705.

Behind Blue Eyes

is a single III who has begun to realize in my life there is more to happiness than professional success. I am a seeker of a commitment with the right woman that follows compatibility and chemistry. Imagine a relationship that offers romance, honesty and growth. Guardian Box #09119F.

Single WM, 6', 155 pounds, 34, born in Israel, intelligent, witty, honest, affectionate, good sense of humor and good looking too. Seeking Jewish WF 22-34, attractive, sincere, desires a committed, caring and loving relationship. Photo appreciated. Guardian Box #10116A.

Satisfied!

Single WM 42, 5'7", attractive, physically fit, professional, financially secure, sense of humor, seeks WF/AF, 30s, with similar qualities, satisfied with her living situation but wants a monogamous, live-apart relationship. POB 460698, SF 94148. #09110

White male, 64, seeks woman, Frank, Box 1003, Novato 94947. #09131

Zany WM, 42, seeks warm and imaginative WF Goddess with trim body and kinky mind. You reveal in the interpersonal juxtaposition and sensuality effected by being worshipped as you Jewly ordain. Box 1866, 41 Sutter, SF 94104. #10112

Man Of Letters

and civil libertarian: articulate and analytical, essentially serious and emotionally stable, romantic but cynical; tall, fit, attractive and financially independent; variously described as adventurous, somewhat habitually, inconspicuous, aloof, extravagant, a hedonist, a dandy, a mischief-maker, desires: distinctive, gentle, slim, unpretentious, literate woman, 35-60. This opportunity is almost too good to be true. Almost. Write with photo: Dear Sir, Box 549, Mill Valley, 94942. #09108

Black Female RSVP

Single black male 33, unselfish, good-natured, likes to hug, and emotionally secure, desires a committed relationship with black bachelorette. Guardian Box #10123F.

Cuddling-Black Belt

Transplant - Midwest, 38, slim, handsome, into sports, beaches, travel, lazy and romantic weekends, intimacy etc. Seek an attractive lady, 25-39, who prefers being together to parting. Reply with a photo. Box 12811 Marinwood, CA 94913. #10129

Me: flirtatious, curious, ponderous. You: very attractive, forties, feminine, some of above. Us: Date, relate, create. Guardian Box #10124F.

RSVP

San Francisco-based, 31 year, professional JM, looking to find mutual attraction with fit, bright woman. I enjoy travel, tennis, good conversation and sense of humor. Photophone. Guardian Box #08117A.

Quality, Intelligent, Playful

Seeks mutually profitable relationship with similar very attractive lady, prefer 28-40, who values exceptional guy, 40, tall, travelled, humorous, fun, handsome. (You could do worse)... Femininity, health, humor, important. Photo please. East Bay, Guardian Box #09106F.

San Francisco WM, 37, seeks Caucasian or Asian woman, 20-37, for fun, friendship. Me: nonsmoker, college grad, friendly, easy-going, Democrat, Georgian, like the ocean, seafood, movies. Blond, 6'1", 182. You: intelligent, kind, not overweight. POB 78131, San Francisco 94107. #08107

Nonsmoker, WM, fit, tall, handsome, youthful, 48, design professional, well-travelled. English educated, affectionate, cosmopolitan, intelligent, not stuffy, into arts and literature, sense of humor, recently divorced, seeks companion sophisticated lady to 41, who is pretty, sensuous and relationship oriented, no drugs or heavy drinkers, photo, phone, etc. Guardian Box #09118A.

Skiing Is Life...

...The Rest Is Details

Intense guy with lust for downhill skiing. Unorthodox water-skier. "Wanna-be" motorcycle road-racer with explosive energy and great sense of humor. Miscellaneous details: single WM, 34 years, 5'10", 160 lbs, lean yet muscular, handsome blond, blue-eyed, emotionally and financially secure. Looking for WF who enjoys skiing and wants to share some of the details. Energy more important than race. Maturity balanced with childlike playfulness more important than age. Humor more important than financial status. Vegetarians, complainers, drug-users, religious fanatics or non-skiers need not respond. Photo and note to John H., POB 5648, Berkeley, CA 94705. #09113

Married Man

Dependable and safe, nonsmoker, seeks woman for long-term secondary relationship. We will be warm friends while sharing our limited time together. We are both healthy and fit and offer and expect discretion. Guardian Box #10119F.

WM professional, 36, sailor, world traveller, seeks female companion 25-40 with wit, energy and a sense of adventure for sailing, backpacking, foreign travel, friendship and possible romance. No smokers please. Guardian Box #09112H.

Good-looking, professional AM, 35. Creative, diverse, cultured and fun, seeks woman for friendship and possible relationship. Box #254, 1032 Irving, SF 94122.

All Tied Up

Fun some times, isn't it? Single WM, 34, 5'10", blond, blue, healthy, trim, sense of humor, Technical Manager, professional, stable, 35 per cent bracket, likes hikes, bicycles, Point Reyes, cappuccino, personal growth, wine affairs, and would cherish meeting a lady with compatible qualities/interests. 309 Judah Box #225, SF 94122. 09328

Class Only

WM, 39, with both feet on the ground. I love travel, movies, dancing, art, golf, dining in or out, quiet moments or just store browsing. Seeking mature, sensitive, perceptive, attractive, classy WF, 30-40 to build a monogamous relationship. Must be positive, humorous and straightforward. No drugs. Photo appreciated, write Guardian Box #10114F.

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5'4" African-American, Rubenesque beauty. Black nationalist in 70's, Feminist in 80's; now moving towards spiritual progression in 90's. Station E, P.O. Box 13063, Oakland, CA 94661.

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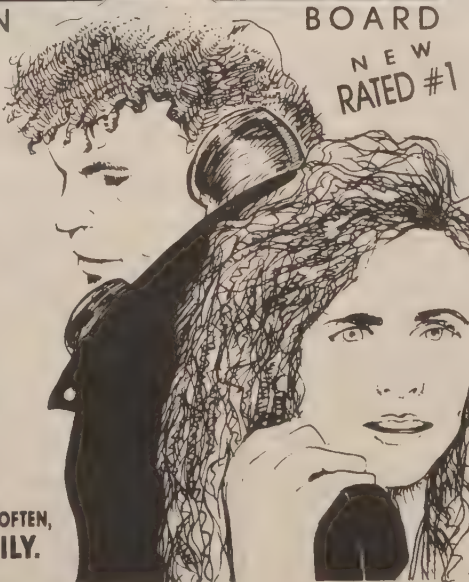
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RELATIONSHIPS

Tall, Ruggedly Handsome
Layover, mid-40s, 6'3", 190, seeks a WF with traditional values. Looks are unimportant, but must be spontaneous, affectionate and with a sense of humor. Lasting relationship with potential for marriage and children. Let's enjoy the holidays together. Personal letter with phone number preferred. Guardian Box #10120A.

Good sense of humor, easy-going, VA comp inventor, musician, homebody, kind of guy, 38, male, 150 lbs, 5'11", Concord area. Guardian Box #09114F.

Good-looking, successful, sincere, late thirties, Italian, searching for sincere, pretty, mid-thirties to late thirties woman for friendship, commitment. Please include phone. POB 12143, SF, CA 94112.

Good Ones Aren't All Taken
Me: 38, divorced WM, computer consultant, father, Giants fanatic, nonsmoker, great cook, sensual, balding, short, bearded, classical/oldies rock, honest, loving, communicative, not rich or beautiful, 25-34, WM, noncommittal, traditional values, sparkling, can laugh anywhere, intelligent, attractive figure, small, sensual, affectionate, playful, ambitious, confident, very feminine, divorced OK. Tell three best things about yourself; favorite movie and book; define "hanging curve." #10118

Kindness,
Intellect and joie de vivre sought in a woman, 30-40, by a well-educated, 49-year-old WM who practices law, used to be a journalist, and has sense enough to drive a sports car. Photo and phone number please. Guardian Box #10125A.

Ultra secret rendezvous. WM, 45, married, seeks discreet romantic rendezvous with married female, we are professionals, nonsmokers, intelligent, attractive, romantic, sensual and emotionally secure. We are free of sexual disease. Please write soon to we can explore this adventure together. POB 1779 Alameda 94501. #09122

Loosen My Tie
If you like exotic food, good humor, German cars, foreign films, wooden yachts, sunny days and romantic nights. This compassionate, sharing and successful WM, 35, would like to meet you for limitless possibilities. Guardian Box #09103F.

A Break For Xmas/New Years
Do you need a break from the seemingly endless search for a lifetime mate. Maybe some time with someone who is, yes, temporary, but still satisfying: emotionally, intellectually, physically. Affairs aren't all that bad really if everyone understands. They can be great! I am an attractive, 40's, nice, smile-a-lot, like almost all women I meet (work with mostly women), salt and pepper-haired man with a job where I can have a special impact on many people, lots of great stories to share (you get equal time too). See you Easy Bay woman but... Leave a message. Guardian Box #10126F.

User Friendly
Sincere, young computer consultant, athletic, 6'0", 200 lbs, California native, looking for an honest relationship from a completely different woman. Guardian Box #09101F.

Asian Confident Open
Are you a confident, open-minded, active, and educated AF, between 34 and young 47, who would like to meet a very attractive, progressive, athletic, and romantic Hispanic American, who will help you succeed, laugh with you, be there when you need him, and keep you warm and very satisfied? Do you like KBLX, concerts, Kenny G, Smokey Robinson, the arts, intimate dinners, and dancing? Children: I will also love and help them. I'm divorced. See you 41, six feet tall, slender, athletic, MBA, solvent, management professional. Are you willing to ride on a challenging Merry-Go-Round that some say is forbidden? Want a special, long-term relationship? Write, phone, photo (optional). 1040 Ferry Building, Box 114, San Francisco, CA 94111.

Low Grade Genius
Searching for an articulate woman with soul. Guardian Box #11106F.

Guardian Classified Works "Overtime"
Classified Department open Wednesday and Thursday evenings until 7pm. Beat the Friday 2pm deadline.

Cozy Fireside Partner

Successful entrepreneur, single WM, 44, 5'8", 155 lbs, attractive, young at heart and in appearance, interested in intimate, loving and honest relationship, which will lead to starting a family. I am good-natured, caring, love travel, friends, theatre and the outdoors (skiing, biking, windsurfing). If you have compatible and diverse interests, let's meet. Photo if possible. Guardian Box #09128F.

Impeach Rozani Gillespie

Enough of public officials serving private interests. As an attractive, articulate woman you can help join forces with W 31 - smart, kind, decent looking. Let's breed more of us. Guardian Box #11104H.

Tall, trim, easy-going professional WM, 37, basically a homebody with varied interests and a good sense of humor seeks a friend and lover to share quiet times. Please be a personable and sensual woman over 30 who is financially and emotionally stable. #10120F

Good, sensitive, high-energy man: fine, strong body (6'10", 240); witty, creative, naturally spiritual; lover of the earth and womankind; poet, mathematician, astrologer, successful entrepreneur; CalTech/Harvard educated - seeks compatible, shapely, nurturing, wise, sensitive, open woman, 20-47. Carl. Guardian Box #11100F.

Left Turn Here!!

Optimistic, solvent, sincere, fit, single WM seeks spontaneous, petite woman, 25-35, with dark features and bright ideas to share outdoor activities, conversation, music, art, Sierra weekends, overseas adventures and dream chasing. Guardian Box #10105F.

WM, 38, acts 25, 5'8", 135 lbs. Looks? Friends say a little like Michael J. Fox. Michael Douglas! Definitely not Arnold Schwarzenegger! Dental Technician, rock and roll musician, artist. Looking for WF, approximately 27-38, petite 100-125 lbs., cute, affectionate, sexually uninhibited, shy easy-going, slim, humorous, fun-loving, intelligent, serious, meticulous, non-uptight, non-nipple, non-smoking, no drugs, commitment seeking! Photo please! Guardian Box #10107A.

Asian Lady
Established, successful WM desires exceptional AF, who is very attractive, intelligent, sensual, 23-36. Please be humorous, affectionate, healthy, playful. He is 40, 6'1", handsome, very intelligent, sensitive, seeking mutually profitable, long-term relationship. Reply with photo. Guardian Box #09121F.

Very handsome, trim, athletic, refined Asian MD, 5'10", 155, seeks slim, attractive, playful, caring woman 30-plus to share solitude and finer things in life. Enjoys short trips, ethnic and seafood restaurants, classical music, film and thought provoking conversation. Love to play golf and tennis when I'm not cooconing. I am ready for a total commitment after all. Appreciate letter and photo. Guardian Box #10109A.

Good-looking WM, 20, seeks nonsmoking WF, 18-23, to share in life's adventures. Photo please. POB 3203 Daly City 94015. #09107F

Single Black male, 50, new to San Francisco seeks relationship with 40's female. Percy, POB 5804, Sacramento, CA 95817. #09122F

Affectionate, sensual, playful, energetic JM, 54, seeks strong, cheerful, dark-eyed woman. POB 10616, Oakland 94610. #10121F

Curious??

JM 28, first generation American, easy-going personality, well-traveled, graduate level university education, employed, stable. Hobbies include Tai Chi practice, Judaica studies, hiking in the mountains, and dancing to the blues. Seeking a bright-eyed Jewish woman; attractive, independent and sensual, with a hard head, a soft heart, and a flexible mind, to work (play?) toward becoming friends, lovers, and perhaps lifetime companions. If you are out going but reluctant to try this, 30 or under, a nonsmoker, and your world becomes a bit more interesting sometimes, we should talk. Photo appreciated. POB 2701 SF 94126.

I'm a WM, 27, 5'9", 165, never married, youth volunteer, successful, independent. I'd enjoy the nightlife in jeans with a woman who is more bizarre than egalitarian. Photo please. Guardian Box #09129F.

Bright, attractive, single WM, 40, 6', successful entrepreneur - stayed too long at the edge and fell off - no major scars. Happy, healthy and looking for intelligent, attractive, warm, secure (musical? kids? traveller?), 25-35, for new beginnings. Box 410484, SF 94141.

Real People

... place Relationship ads. Placing or answering an ad gives you the chance to get to know someone who really wants to get to know you. Use the handy Classified Coupon in this week's Guardian or call 824-2508.

Incredible Offer

WM, 41, 6', trim, bright, accomplished, creative professional. Energetic, affectionate, artistic, semi-non-conformist. Said to have exceptional good looks. Has bright outlook on life and people. Seeks kind, communicative woman with beauty and heart for incredible relationship, or just good-natured fun. Photo as must, Xerox OK. Guardian Box #10117F.

Single, displaced but returning San Francisco man, 44, loyal, idealistic, hardworking (IMO), yet playful and nice-looking, stuck on literature, movies and the outdoors, seeks woman counterpart, 30's, for best-friendship, then marriage. POB 14481, Atlanta, GA 30324.

Love Is

Friendship Caught Fire!
Man, tall, attractive, healthy, unconventional and crazy when appropriate, yet basically stable, progressive political views, seeks similar, uncommitted woman 29-36 for nurturing, adventurous, egalitarian relationship. Jazz, coastal sunsets, swimming with dolphins - just some of my passions. Phone, photo: #185 1442A Walnut, Berkeley, 94709. Single mothers OK!

Intelligent, educated, considerate, sensual, slender, healthy, mid-40's man (much younger-looking) seeks similar woman to share and enjoy Tantric love relationship. POB 3390, Saratoga 95070. #10102F

NEITHER/BOTH/ COUPLES

Older Caucasian male with young Asian wife seeks expanded relationships with friends. Looking for like-minded persons to share fun and good pictures and tell us what you like. POB 411234, SF 94141.

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Introductions! Meet others interested in May-December relationships! All ages. SASE: New World, 2340 16th St. #308, San Francisco, CA 94103.

Asian ladies seeking correspondence, marriage. Asian Experience, Box 1214JH, Novato, CA 94948, 897-ASIA.

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Beautiful, faithful asian ladies seek sincere American men for friendship/marriage. Free photo brochure, details. 702-451-3070 or P.O. Box 80283, Las Vegas, NV 89180. Compare our rates.

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A Little Black Party Book
Lists the most active professional singles party groups, clubs, benefits, and places to meet people in the Bay Area. Send \$7 to: In The Know, 834 Broderick, SF 94117. 415-773-8801

12 SMOKERS
Needed for Hypnosis Research Studies on smoking, ESP and past life regressions. Must be willing to quit smoking. Free enrollment in guaranteed three-hour quit smoking clinic. Call now for interview. Adaptive Hypnotherapy Institute. 415-677-7906.

CROSSED SIGNALS

Sorry Caucasians
Saturday night November 11, Firehouse 7, Elena call Johnny, 431-9140.

Second Chance For Romance
If you've lost that special person's phone number or box number, all is not lost. Check "Crossed Signals" in the Bulletin Board section, or run an ad of your own. Call 824-2506 and get back in touch.

Michael, Diamond Heights contractor, "Rare beauty", lost your phone number. (707) 552-1978 Amy.

Steve from Medicine; are you still taking BART? Let's get together for lunch and Russian. Nike, 986-8055.

Garson Conroy

Anyone with information on how to contact the above person, please call (415) 558-0693.

Lost And Found For Relationships

If you've lost that special phone number or box number, don't despair. Check the "Crossed signals" listings in the Bulletin Board section --- or signal for help with an ad of your own by calling 824-2506.

DISCUSSION GROUPS

WOMEN...

Are you having problems with your relationship? If so, call 408-356-5989.

EVENTS

Orthodox Catholic Church
Meets Saturday December 9th. 4:30 pm

Bethany Methodist Church,
Clipped/Sanchez
Open communion - All Welcome.
Call 978-0800.

MARRIAGE ARRANGEMENTS

Heterosexual WM looking for attractive WF age 20-30 for marriage of convenience, b/lesbian OK. Write Jean Valjan POB 3772 Moraga 94575.

Japanese lady, 28, seeks educated, honest, single WM. Leave message at 408-735-1228, Mimi.

DROP BY ANY TIME. Our Night Drop Box is open 24 hours a day so you can drop off your ad. It's at 2700 19th Street (corner of York and 19th).

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"I like to advertise in the Bay Guardian because it draws exactly the kind of people I like to deal with. We attract a wide variety of qualified individuals. And because Greenpeace ACTION is an international organization, I really appreciate the diversity. Also, those who call are well-informed and familiar with the kind of work we do."
— Birgit Mayronne,
Canvass Director,
Greenpeace ACTION

NETWORKING

Professional Women's Activity Group.
Straight, multi-cultural, 35-55. Support through shared activity. 841-9480 leave message.

SPECIFIC PEOPLE WANTED

Pastoral Care
Gay Lay Minister soon to be Deacon is interested in caring for AIDS patients, no fee, I volunteer at Kaiser but also wish to reach the homebound. 778-7197.

Looking for adult children (age 20 plus) of gay parents. Writing master's thesis. Would like to hear your story. 834-9831.

World class puppeteer with major opportunities needs help creating (and, perhaps, with life). Puppet interest not necessary. Female preferred. Partnership and/or room and salary. Marin. 435-2947.

Looking for a lady interested in being a surrogate mother. For further information, please call 357-0452.

Fathers And Sons
Wanted: Men willing to share stories about their relationships to their father. Also interested to meet four brothers or four generations of sons and fathers. Psychotherapist/author writing a book. Jacques Rutsky, MFCC, 843-1188.

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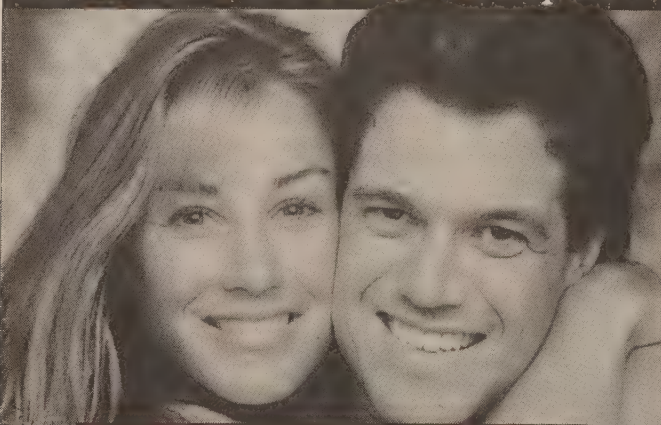


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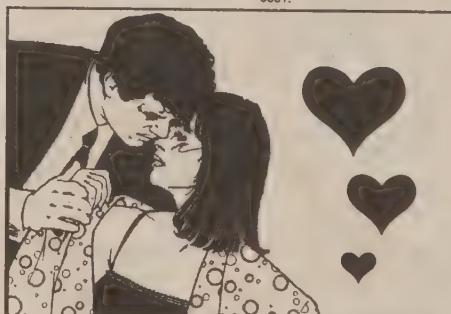
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Careful, dependable, experienced, personable moving man. Reasonable rates. Fully-equipped, large enclosed truck with 16 ft box. 621-5164.

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\$400 Room in gorgeous house, great neighborhood. Easy transportation. 236-6444.

Concord. Share four-bedroom home. Responsible working woman only. \$350 per month includes utilities. 685-7429.

Magnificent bay view from San Francisco to Mount Tam. Sunsets over the Marin Headlands nightly. Two-bedroom apartment to share high atop Point Richmond. Fireplace and deck. \$450 plus deposit. 236-9287.

Mature person wanted to share home with same, three dogs; nice three-bedroom Richmond house. Yard, deck, own bath, \$400/monthly, full utilities. Virginia 237-5287.

Oakland Grand Lake, share three bedroom, two bath penthouse, view, decks, \$325, available December 17. 639-0249.

Two rooms and bath to share in four bedroom house. Kitchen, laundry, backyard and parking. One person only. No pets, kids or smoking. \$500, 952-1689, weekdays before 5pm and weekends.

Two to share three bedroom house in Westlake District. Five minutes from SFSU and Daly City BART. Must be neat, responsible, good credit reference, female preferred. \$360 plus utilities, 984-6990 7am to 1pm ask for Kimberly, or leave message after 6pm at 991-3235 Jan or Kimberly.

Have a car to sell? Classified has a great bargain - \$14 for 6 weeks! 824-2506 before Friday 2 pm.

SHARED HOUSING, S.F.
\$850, Telegraph Hill/ North Beach, three rooms, share bath. Cat care while I travel. Great location, view. 392-1264.

\$800 large sunny Victorian flat with remodeled kitchen to share with one woman and two demure females. Large bedroom and separate parlor. Convenient to MUNI and BART, garage also available. 821-9426.

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\$550 Noe Valley. Sunny two bedroom flat to share with professional woman. Large bedroom with adjoining deck, easy parking, new paint and carpets. 641-9403, Barb.

\$530 with private bath and \$580 14 x 25 foot room with fireplace, yard, executive quality flat. 28th Avenue near Sausalito, nonsmoking. 387-1673, 761-3081.

\$525 Spacious, sunny, three-bedroom, Edwardian flat. Near Colma Park. Noe Valley/Mission. Modern kitchen, hardwood floors, washer/dryer, yard, lots of storage. Share with female professional. Bright, well-behaved eight-year-old boy (half-time), and fluffy cat. Available January 1. Seek one more responsible, considerate, neat and upbeat. Call 821-4429.

\$500 New two-bedroom, two-bath condo in Diamond Heights. Amenities include heated pool, spa, fireplace, patio, laundry and garage. Available 1st of January. Seeking straight female to live with same. 821-4429.

\$500. Beautiful, sunny, spacious five-room flat. Hardwood floors, big kitchen. Great neighborhood near Castro. Clean, nonsmoker 25-40 to share with straight female. 821-6468.

\$500. Straight M or F to share with M and F, sunny, seven-room, Victorian flat, dishwasher, washer/dryer, great freeway and downtown access. 552-1239.

\$487.50. Straight, congenial female roommate wanted for nice, Bernal Heights house. 826-0339.

\$480 Potrero Hill, South side, share with male/female, two bedrooms, townhouse, washer/dryer, yard. Nonsmoker. 824-1388.

\$475 - Dolores/Market. Large, sunny, upper two-bedroom apartment. Fireplace, smoker OK. 864-0871.

\$450 Includes utilities, view in quiet three bedroom Bernal Heights house. Need mature, responsible person, no pets. 647-4974.

\$430 Spacious room in Noe Valley. View, yard, nice, close to BART. Near transportation. Eveline 647-7997.

\$420 Upper Market, tons of sunshine and outrageous view, carpeted, laundry, good street parking. Share two bedroom flat with female and cat. Light smoking OK. May 626-2875. January 1, female preferred.

\$400 Bernal Heights. One bedroom in two bedroom house and/or separate office \$400. Two level yard, washer/dryer, hardwood floors, lesbian nonsmoker, no dogs. 865-1781.

\$400 North Beach. Quiet street. Share bath and kitchen with one other person. Washer/dryer, garden, bicycles. 441-7343.

\$400. Duboce Triangle/Lower Haight. Quiet, pleasant flat, modern kitchen, dishwasher, microwave, laundry facility. 751-3148.

\$400. New, spacious, well-situated, three-bedroom, two-bath, flat in outer Richmond. X-block from Golden Gate Park, six blocks from Ocean Beach. Carpet and hardwood floors, fireplace, garage, washer/dryer. Available Dec. 1, male or female. Pat: (W)399-7048, (H)396-1488.

\$395. Living/ 5th, U.C. Med. flat by GG Park. Male preferred, smoking OK. 763-6413, 761-3061.

\$391.86. one bedroom, Alamo Square. Woman to share with two women, 25 plus nonsmoker. 558-9806.

\$380. Share sunny, spacious Sunset apartment. Own room. Seeking roommate, prefer female with sense of humor and direction. Near park, beach, MUNI. Parking garage. Available immediately. 665-5517.

\$350 Includes utilities. Sunny Inner-Mission, small furnished room and huge walk-in closet. 16th street BART stop. No smoking. No pets or alcohol. Available now. 553-8113.

\$350 negotiable. Clean, quiet, sunny Bernal flat with one educational software developer, one cat, great view. No smoking/pets. 826-2887.

\$350. Room in large quiet flat. Lower Haight. No smoking/pets. 552-1099.

\$333 room in sunny, restored Victorian with yard. Need nonsmoking woman to share with two late 20's women in friendly household. Available January 1, 824-7306.

\$330. UCSF, two blocks from GG Park, extremely convenient. Spacious, clean apartment. No smoking. Available immediately. 665-7319.

\$325 Per month. Bernal share. Long or short term. With two women. Fireplace, deck. Available now. 282-0335.

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\$300 Nonsmoking household in Inner Sunset, near Golden Gate Park. Women are warm, financially responsible and independent. Location near shops, laundry facilities, and transportation. Women only please call 564-3021.

\$300 Plus 1/3 utilities. Bernal Heights. Large, quiet, three-bedroom, Victorian flat to share with two male roommates. Prefer male nonsmoker, mid-20's to early 30's. 647-0882 evenings.

\$298 Immediate/January share spacious flat. Nonsmoking, creative, semi-vegetarian preferred. 864-4170.

As Into Our Hot Tub You Sink. You'll lose every worry and kid... Three-ninety includes... Your utilities used... "I'm in the pink" - so you'll think! (Many other extras, too) 337-1001.

Available now, single parent or child-friendly person to share house in Inner Sunset. Garden, washer/dryer. \$425 a month plus utilities. Call 731-2584.

Beautifully furnished, spacious, earthquake-proof Edwardian house to share with four others. Amenities include: large yard, ocean view, fireplace, huge kitchen, washer/dryer, fun roommate! No smokers please. \$600, 564-7736.

Committed, mature individual to share flat with two females, 23, one male, 26. Large, bright room on Golden Gate and Baker. \$295 per month. 346-5770.

Commuter room. Good transportation, large room and closet. GG Park. Nonsmoker. \$300. R.J. 221-4849.

Couple with child seeks roommate. \$450. Female only. SOMA. Rent a one-bedroom, private, with bathroom. Luxury apartment with pool, jacuzzi, aerobics. X Utilities. Call pager 622-2576, enter pager #2211, leave your phone number.

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Activist, I eat well, laugh hard, work hard. Beautiful, spacious flat, high ceilings, hardwood floors. Close to BART, buses, on quiet tree-lined street in Mission. Your age, race, sexual orientation unimportant. Compatibility is vital. \$425/month. Available December 15 or January 1. 824-9339.

For rent: private room with bathroom and shower stall. In Milbrae Park - near Glen Park BART station and West Portal. \$400 plus utilities. Contact George 928-2611 between 8 am and 8 pm.

Free Rent for Childcare in exchange for 3x days per week childcare of infant. Share fantastic Dolores street flat with couple and baby. Panoramic views, washer/dryer, dishwasher, two bathrooms. Nonsmoker. 821-0125.

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Large bedroom and study. Share home with student/working female, 32, and two Russian blue cats. Charming, spacious, two-bedroom house. Living room with fireplace, large kitchen with breakfast nook and skylight, storage space, deck, backyard. Great interior, newly-painted. Sunny, quiet, easy parking, near transportation. Baker beach, GG Park. Straight, 20's-30's, clean and neat, sense of humor, eclectic taste. Richmond district near Baker beach. Available now, \$500. Kathy 433-0963 one to five pm, 221-8320 evenings.

Nice two bedroom one bath for nonsmoker, fireplace, tile kitchen and bath, skylight. \$350, 664-8995.

Noe Valley
Double room available in charming Victorian flat. Share with 36-year-old female publisher/editor. I'm looking for a special person: quiet, stable, respectful; someone interested in a caring, home environment. Woman 32 plus, healthy habits, new age focus preferred. Available January 1. \$498, Colleen 550-1827.

One person to share house with great view, good neighborhood, easy parking, close commute, consider one pet. \$410 plus utilities, 585-6240.

Pretty Mission Victorian
Immaculate. \$400, first last plus \$200 security. No smoking. (415) 824-1554.
Seeking person to find/share two-bedroom flat. I'm 38, nonsmoker. David 681-5828 anytime.

Share Haight-Ashbury Victorian flat. Non-smoking, responsible, over-30 woman seeks same. Large, sunny bedroom, modern kitchen, deck. 668-8092

South of Market, two women, two men seek professional type person to share house plus warehouse, atrium, decks, plus enclosed garden. House has balcony with about 1000 square feet total. Very nice space, \$650. Day 821-1607, night 567-8155.

Spacious

Four-bedroom house in Inner Sunset to share with two men, one woman. Women preferred. Friendly atmosphere, hardwood floors, laundry, off-street parking, deck, basement withstood quake nicely. \$415 per month plus utilities. 664-9094, Jeff.

Spacious six-room Richmond District house to share with one person. Lots of amenities. \$465 plus x-utilities. 221-8199.
Straight, nonsmoking female artist has Twin Peaks flat nice condition. Wants M/F who is communicative, high integrity/responsibility very important. 665-1624.

Straight, neat nonsmoker seeking M/F to rent an apartment or flat with in January. Michael, 673-2784, evenings.

MEET YOUR NEW EMPLOYER in the Bay Guardian Classified Employment section.

Two rooms in three-bedroom, sunny, Victorian, Mission flat. Share with one female and two cats. \$352.50 each. Washer/dryer. Available January 1. Artists welcome. Karen 285-6585.

Two rooms in cute Noe Valley house. Ideal for couple. Garage, patio, nice kitchen. \$275 and \$395. Call Marie 628-4248 days, 550-1299 nights.

Very large room with bath in spacious upper inner sunset flat near UC Med, Muni, Golden Gate Park. Fireplace, storage. No smokers or pets. \$500 per month. Share with Steve, 681-9912.

Woman with child wanted to share very nice bright two bath apartment with single mother and six-month-old. Phone Kontal at 647-0495.

Young Christian female looking for same. No drugs, alcohol or smoking. Share two-bedroom, two-bath apartment. \$340. Chris, 672-0408.

RENTAL HOUSING, NON S.F.

\$825. Belmont, large two-bedroom, one-bath, prime quiet location, kitchen with dishwasher and microwave, dining room, wall-to-wall carpets and drapes, balcony, pool, cable, no pets. 591-4046 or 344-8418.

\$825. Oceanfront apartment, two bedrooms, one bath. Carport. All-electric-kitchen. New carpets. Dining area with balcony, laundry, close to shops. Three miles south of SF. Two miles west of Serramonte. 359-4356/668-4330.

\$700/month. 3815 Harrison St., Oakland, two-bedroom, one bath, apartment, new paint, new carpets, one-car parking. 569-0165 before 8 pm.

\$1,595. Richmond. Bright three-story Cape Cod. Three bedroom, 1.5 bath, all appliances, hot tub room, fireplace. 467-1263.

\$1,250 Serramonte, Daly City, three-bedroom, two-bath home, family room, two-car garage, view, new paint and carpets. 378-0954.

\$1,200. Daly City, Serramonte house on Calan and King Drives, four-bedroom, two-bath, dining room, living room, fireplace, all-electric-kitchen, two-car garage, yard. No pets. 221-3579 or 664-2811.

\$1,100. Benicia. New three-bedroom two-bath home, family room, fireplace, garage. 461-8619 or (707) 745-5011.

\$1,100. Burlingame, large one-bedroom. Old English charm, living room with fireplace, formal dining room, hardwood floors and two-car garage. 347-4838.

\$1,100. Hercules four-bedroom, two-bath, beautiful upgraded hardwood floors, drapes, wall-to-wall carpets, two-car electric garage, family/dining room, large yard, view, all-electric kitchen with dishwasher. 931-0731.

\$1,045 Redwood City, new two-bedroom, two-bath duplex, townhouse style, fenced yard, garage and carport. 364-4184.

\$1,000. Pacifica, country-setting, two-bedroom, fireplace, patio, picture window, hardwood floors. Employed. 356-1884.

\$1660. San Mateo, Marinas Island. Four-bedroom, 2 1/2 bath, living room, dining room, family room, fireplace, washer/dryer, dishwasher, on water, pool, tennis, recreation. 573-0570.

Alamo. Spacious two-bedroom, 2 1/2-bath Alamo Bridge town home. Fireplace, formal dining, two-car garage. \$1,200/month. Available November 1. 837-2719; 283-1018.

Architect-designed new furnished two-bedroom, two-bath home in art area, West Berkeley. Available for one year 1990. \$975/month. 843-2143.

Big flat modern two large bedrooms, two full baths, backyard, off-street parking, stove, refrigerator, washer/dryer hookups. \$775/month. 3822 Brookdale Ave., Oakland, CA. 997-0810.

City of Richmond, 1743 Truman Avenue. Four-bedroom, kitchen, dining room, living room, one-x-bath, washer/dryer hook-up, garage, yard. Clean, quiet, at bus stop. \$550. 586-1628.

Concord. Three-bedroom, two-bath, double garage, \$1,050/monthly, drive by 1683 Agadir then call 653-0199.

Unfurnished apartments for rent, Serramonte area. One-bedroom, one-bath, one-car garage. \$625/month. One-studio, one-bath, one-car garage, \$525/month. 364-2212 or 574-4582.

RENTAL HOUSING, S.F.

\$900 Lower Haight Street - Sunny up per live-room Victorian with hardwood floors, views, new kitchen & bath. 255-7688.

\$895-\$995. Beautiful remodeled Glarendon Heights one- and two-bedroom with all amenities. Bridge and city views, decks, lots of closet space, laundry, garage included, transportation. 620-9220 weekdays, 568-5149 weekends.

\$859. Near USF spacious one-bedroom, new decor, walk-in closets, hardwood floors, clean, quiet. 397-7377.

\$850 Large upper two-bedroom flat in Mission. Hardwood floors, sunny corner location, very large kitchen, newly painted, high ceilings, Victorian detail. 255-7688.

\$825. Two bedroom flat, Haight-Ashbury. Garden, cat OK. Prefer quiet nonsmoker tenant. 387-1433.

Bay Guardian Relationship ads work! Place yours today! 824-2506.

\$900/month - Nob Hill two-bedroom apartment. Spacious. 583-0675. \$900/month Upper Haight/Richmond/USF. Four-rooms, newly remodeled, laundry facilities. 751-3148.

\$750 Silver & Mission. New deluxe one-bedroom cottage with private entrance & yard. European kitchen with all appliances, black tile bathroom with sunken tub. Includes utilities. 684-1726.

\$750-Western Addition, four-room units, hardwood floors, decorative fireplace, stoves, refrigerators. Freshly painted. Available and viewing now. 282-7266 Joyce.

\$575 One-bedroom flat. Mission Street at Bernal Heights. Totally remodeled, hardwood floors. 558-8864.

\$1,650 Excelsior. Charming, sunny, two-bedroom with garage, fireplace, yard. Includes studio to be used as office or spare room, or can rent it for \$600. 821-9895.

\$1,300 Charming, sunny Twin Peaks two-plus bedroom, fireplace, washer/dryer, dishwasher, hardwood floors, garage, storage, yard, deck. Quiet with room/office in basement. 821-9895.

\$1,200 - Noe Valley, two-bedroom split level condo. Yard, garage, washer/dryer. One of two units. No pets. 668-2527.

\$1,150 Near City College. Two-bedroom, detached home, large yard, full basement, formal dining room, extra room downstairs, living room with working fireplace, wall-to-wall. 343-8604.

\$1,125 Excelsior, charming, sunny two-bedroom, one bath, fireplace, garage, yard. Spacious studio also available in basement, extra. Ideal for in-law/office. Near transportation. 821-9895.

Best ever rental service. Studios to four-bedroom, all price ranges. Full page descriptions to save you time. Special concentration on Northern San Francisco: MetroRent. 392-6003.

Nob Hill, one-bedroom, \$900, parking. Lower Nob Hill one-bedroom \$800, deluxe kitchen/bath, hardwood floors. Studio \$475, hardwood floors, walk-in closet. All top floor, elevator. 923-7653.

One-bedroom unfurnished apartment Elm/Golden Gate. Upstairs, iron gate, new kitchen and bath, intercom, wall-to-wall carpet, mini blinds, deck. Section 8 available. \$650 665-5017.

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BaySide Village

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\$20/day, \$75/weekly and up. Newly decorated, exceptionally clean, secure rooms, professional management, laundry facilities. SOMA. 255-1110.

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Hotel Solis
Cozy, clean and hip. Rooms for rent. Folklorn at 8th. Monthly rates from \$350-\$400. Call 431-8334.

SUBLETS

\$360 per month, available December 20 for five months. Small bedroom in large apartment. Castro/Duboce. Great views, washer/dryer, fireplace and more. Seeking woman thirty plus. No smoking no pets. First last, deposit, plus 1/3 utilities. Call 861-2787.

\$306 small room in huge, Upper Haight - U.C. Med flat with jacuzzi, smoking OK. 665-4180. December only.

\$300 immediate sublet: Until December 31. Long-term possible. Great environment. 864-4170.

Bernal Heights, \$450/month, from December 15 to March, flexible. 695-1759 or 641-1180.

December 15 to February 28 with option to renew. Large furnished Hayes Valley apartment, share with straight man and cat. Nonsmoker preferred. \$450/month plus utilities. 864-7824 or 252-0421.

January sublet. Noe Valley, upper flat with one plus bedroom with office, fireplace, sundeck. Single or couple. \$900. 821-1849.

Mission, \$250, one room in Victorian flat, share with three other adults and one child. January. 641-1180.

Seven-room flat, 7th/Lake. Male/female wanted to share with professional female. December and January, possibly longer. Must be responsible, professional. 751-4821.

Spacious Haight studio sublet: Mid January until mid February. One or two people. Price negotiable. Karen 431-5938.

Reminder: Deadline is 2pm every Friday for the upcoming issue of the Bay Guardian. Place your advertising early. 824-2506.

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REAL ESTATE

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Sunny Mission
One-bedroom apartment. Close to BART and buses. Piano, double living room. Can sleep four. Sublet three weeks, December 31 - January 20. Call 824-6491.

Weekends in San Francisco
Rant Pacific Heights apartment weekends. Small bedroom. \$300 monthly. Deposit. 346-8423.

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Reno Magic for Two Condo resort near casinos, theaters. Ski Mount Rose. Indoor pool and jacuzzi. Courtesy van service. Exercise room. Reasonable. 12-17 to 12-24. (415) 341-3257.

Ski season house space - West Lake Tahoe. Fireplace, kitchen, and two bathrooms. Sleeps eight. \$3,500 for six months plus deposit & utilities. Owner occupied/pets OK. 415-552-7895.

Tahoe North Shore condo, furnished, sleeps six, hot tub, sauna. Close to skiing and restaurants. 837-2880.

Yuba River Inn. Enjoy twenty private acres. One of nature's best kept secrets. Good for cross-country skiing and snowmobiling. Private log house, housekeeping cabins. Highway 49. Sierra City, Calif. (916) 862-1122.

RENTALS WANTED

Host Families Wanted
English language institute seeks room and/or board for foreign students in the Richmond, Sunset, Pacific Heights area. Call SFIE, 221-9200.

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\$420/month - bed & breakfast.
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Language Teaching Center
Please Call
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Musician
looking for live/work studio in SF area. Can pay \$400-500/line. Warehouse OK if secure. Shares also considered. Considerate and responsible. Need space now! Call Eric at 255-8791.

Single mother with two-year-old son, share or studio up to \$400/month. Leave message 751-1528.

Two-Bedroom Flat Wanted
Two men seek clean, spacious two-bedroom flat in safe, convenient neighborhood for up to \$850 per month. We are quiet, responsible and easy-going young people who pay their bills on time and want a good long-term rental/landlord relationship. Would like to move-in around mid-December. Call Eric at 824-2506.

Vegetarian musician/candlemaker, straight, 42, with well-behaved "outside" dog - seeks one bedroom house/cottage with fenced yard, to \$700/month. Will consider share. Leave message for Mike, 386-7599 11am to 8pm.

WORK SPACE

Art work studio, beautiful, 280 sq.ft., natural light, second floor, painter's/artists preferred. No Live-ins. Secure quiet building. \$260/month. 571-6441, leave message.

Beautiful 2000 square-foot live/work loft in Oakland. Fully finished wood floors, bathroom, kitchen and lofted closets. Skylight, track lighting, (ideal for dancer) \$744/month plus utilities, fixture fees. 465-8427.

DANCE STUDIO FOR RENT-Fully equipped; Variety of uses; class, rehearsal, etc. San Francisco location. Easy parking! 403 32nd Avenue near Clement St. Call Carol 751-9212.

Looking for female artists to rent a unique, sunny studio space, SOMA. Approximately 700 square feet, \$600/month. Available December 15th. Call 543-4104 or 750-9861.

New Artist Studios
26th Street at Union, Oakland. Spacious loft with 10-foot ceilings and skylights. Kitchen & bathroom. 2,800 square feet. \$850. 451-1412.

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Work space: Business or artist's, 1900 square feet, Oakland near Alameda. Close to BART. Non-live-in. 536-0807.

Workoffice space, 16th and Mission. Huge windows. 800 square feet, \$700. 450 square feet, \$400. Kitchen, freight elevator. Ideal for artist showroom. Sorry, no live-in. 408-785-2132.

COMMERCIAL SPACE

Pleasant, light, individual therapy offices and group room. Whole or part days, evenings, & weekends. SF Center for Holistic Counseling. 684-3405.

750 square feet available Solano Avenue, Albany. Carpeted, lovely, bright space. Ideal for workshops, seminars, classes. 525-1106

750 square-foot, quiet carriage house. Quiet, parking, ideal for seminars, classes, workshops. Berkeley 525-1106.

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Warehouse/shop, 1,700-12,000 square feet. Offices: \$100. MINUTES TO BAY BRIDGE. 652-0800.

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Large and small (2) therapy offices now available now. One with fireplace. Near UC Med on Irving. Nice neighborhood ON MUNI line. Good parking available. Call Cliff 731-2395.

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One beautiful office available for rent in Victorian, Sutter Street near Steiner. New office, stained glass windows, ground level, access to garden and gazebo area. \$575/month. Call Mark at 644-9662.

Psychotherapy Offices
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Partner/investor wanted for partial ownership of Petaluma house. Good investment for right person. 776-1467.

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Investor wanted for 6-unit apartment building in SF. Must be willing to own occupy. 775-3860.

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\$1,050. Daily City. Brand new two-bedroom, 1.5 bath condo set in quiet, serene, mountain tree-like setting. For more information, call 756-1616.

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By owner: 1858 Mason Street, San Pablo. Two-bedroom, 1 1/2-bath, extra large lot, detached garage, RV parking, fireplace, good location for Bay area commuters. \$159,000. 237-6887.

Great investment! Coming, by owner. Completely remodeled, four-bedroom, 1 1/2-bath. New carpets, vinyl. All new kitchen. Large fenced lot, walking distance to schools and stores. Asking \$69,850. (916) 528-1093.

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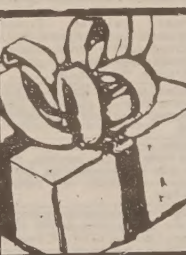
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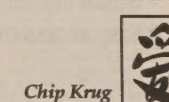
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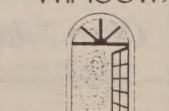
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